ORGAN. 27.

24 SKETCHES FOR THE Organ,

Composed

BY

EDMUND T. CHIPP.

OP. 11.

ENTD AT STAS HALL.

London

F. PITMAN, 20, PATERNOSTER ROW, E.C.

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2	4 5	6	13 15
3	6 8	7	16 17
4	9 10	8	18 20

BOOK 9 Containing 21 to 24

1/6

Prefatorial remarks.

The inducement to compose the following Sketches, arose from my often having felt the want of a collection of short pieces, written in a free style, suitable both for the Church and Chamber Organ.

The Organist is not at all times able to make use of the larger compositions of the great masters, and too frequently from the want of smaller and lighter pieces, has recourse to arrangements from works which were never intended to be turned to such a purpose. I therefore offer these detached compositions, trusting they may in some degree fulfil their mission.

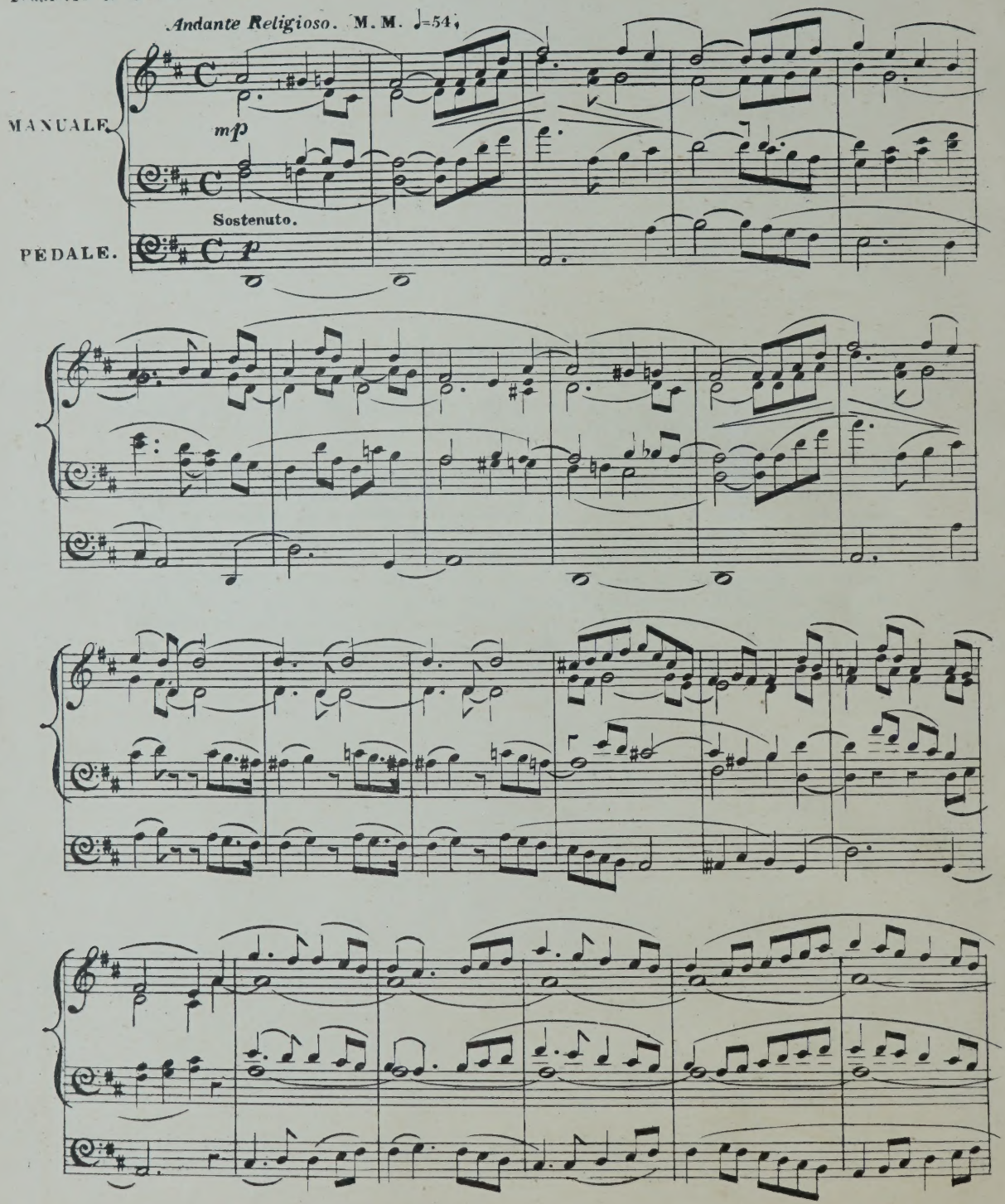
I have in many cases marked the stops that I consider best adapted to the particular effect of the piece, and as I should play them upon my own Organ, but this is not altogether compulsory, because of the fact that there are scarcely two Organs alike, either in the register or in the quality of tone, consequently much must necessarily be left to the discretion and good taste of the Performer.

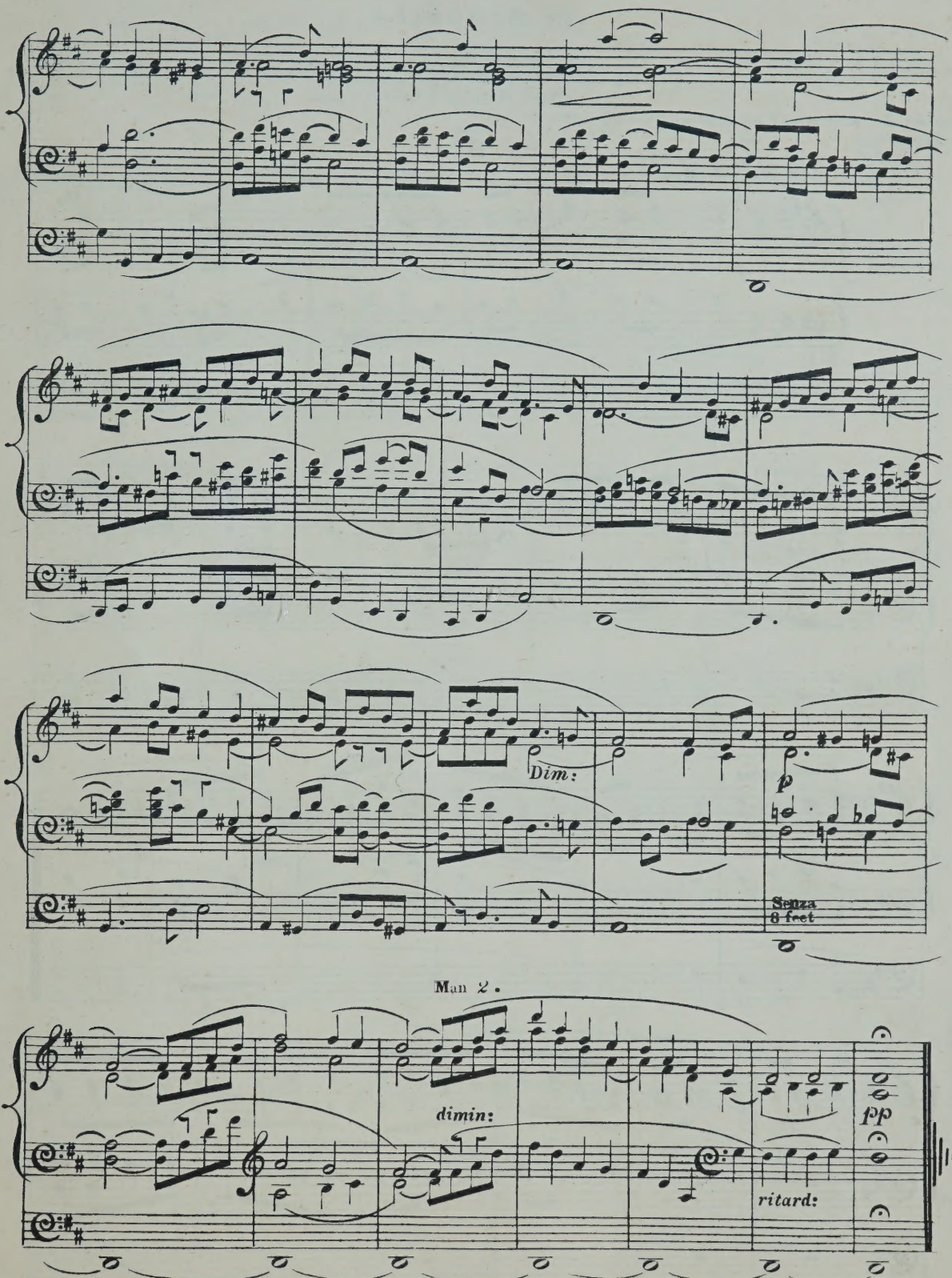
E.T.C.

Manual 1. Diapasons 8 feet combined with
Manual 2. Diapasons & Reeds 8 feet. (Swell.)
Pedale. 16 & 8 feet.

I.

Andante Religioso. (M. M. ♩=54.)




Dim:
p
Senza
8 fret
Man 2.
dimin:
pp
ritard:

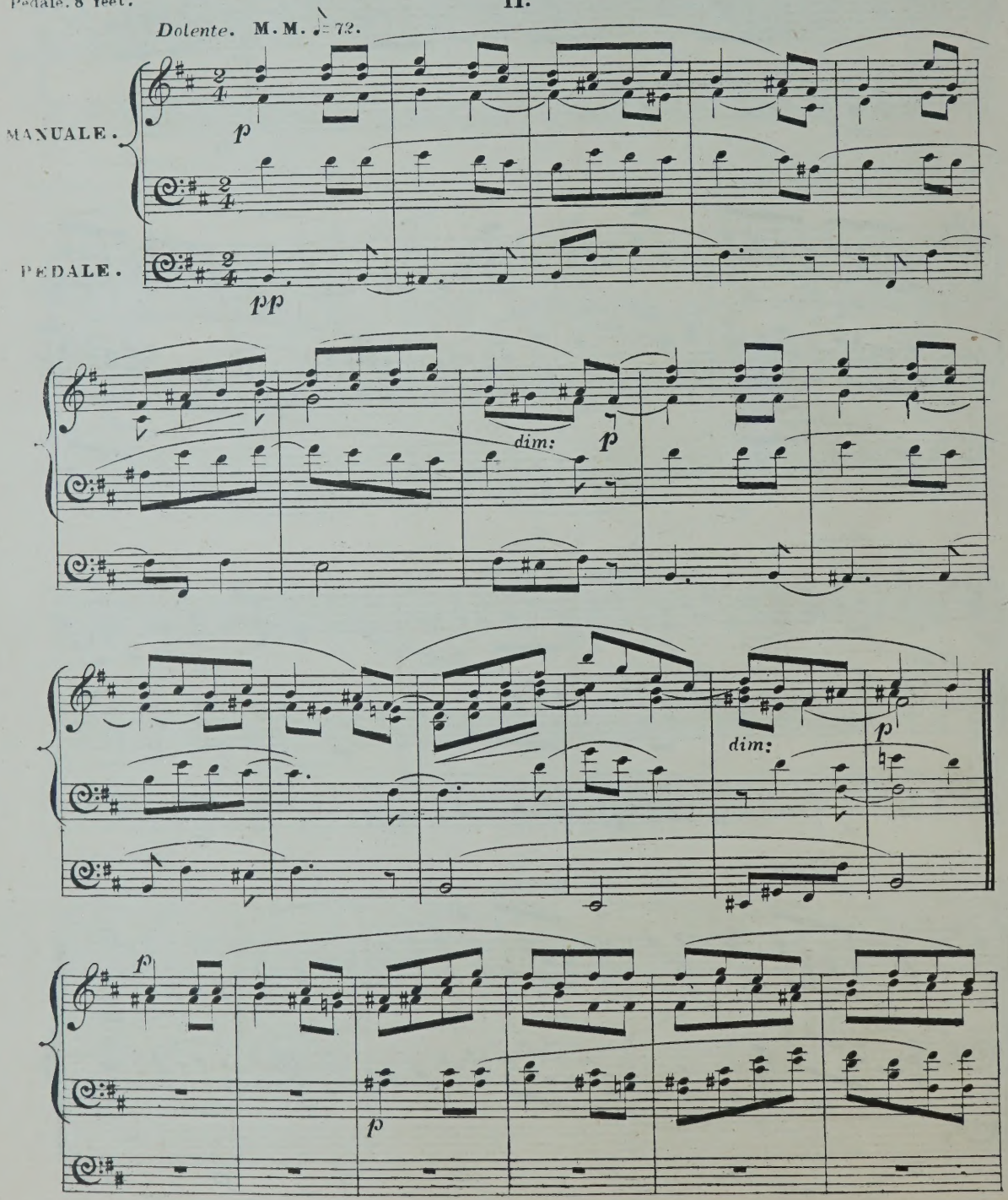
IN MEMORIAM.

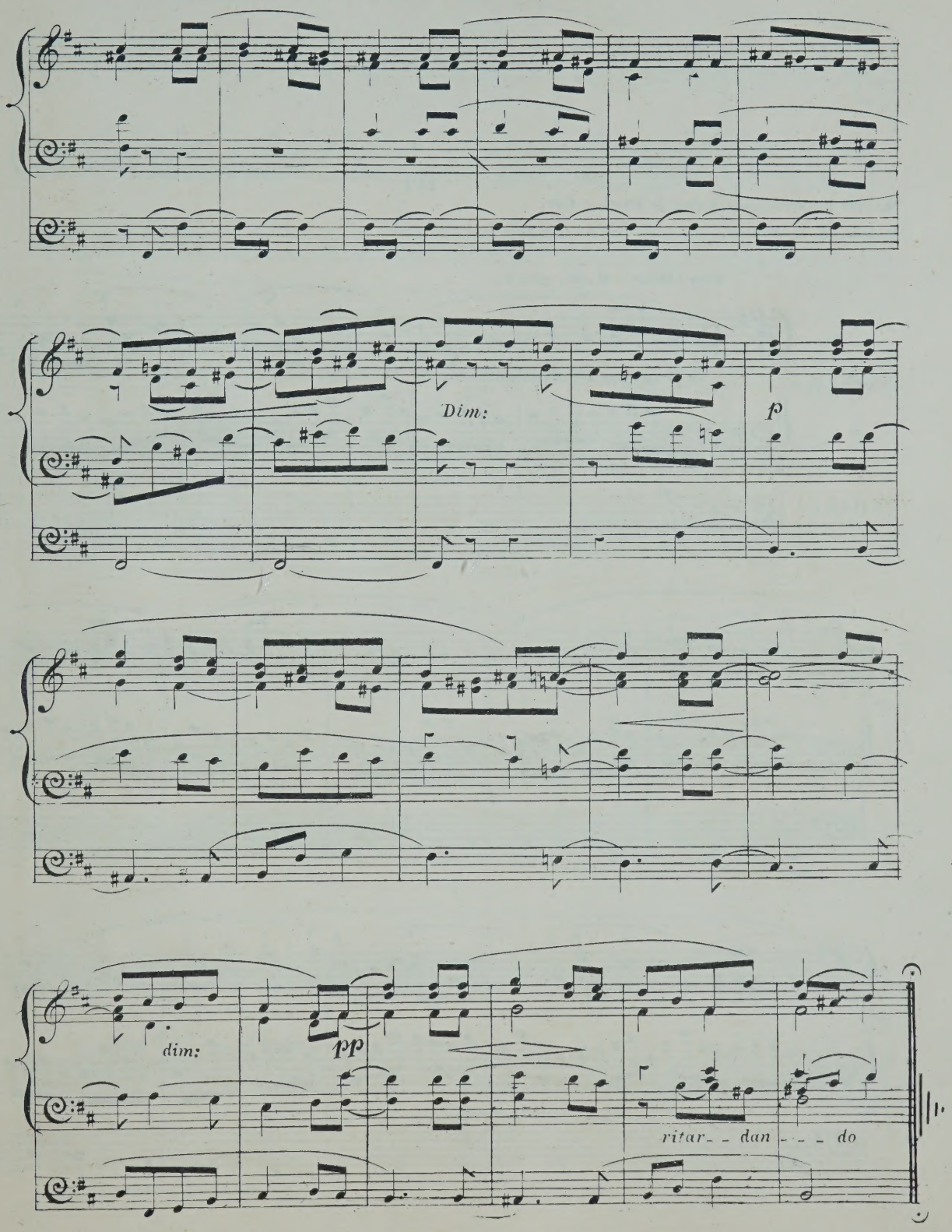
M . F . G . C .

Obiit May 12th 1852 .

Manual 2._Soft 8 and 4 feet Stops.(Swell.)
Pedale. 8 feet.

II.

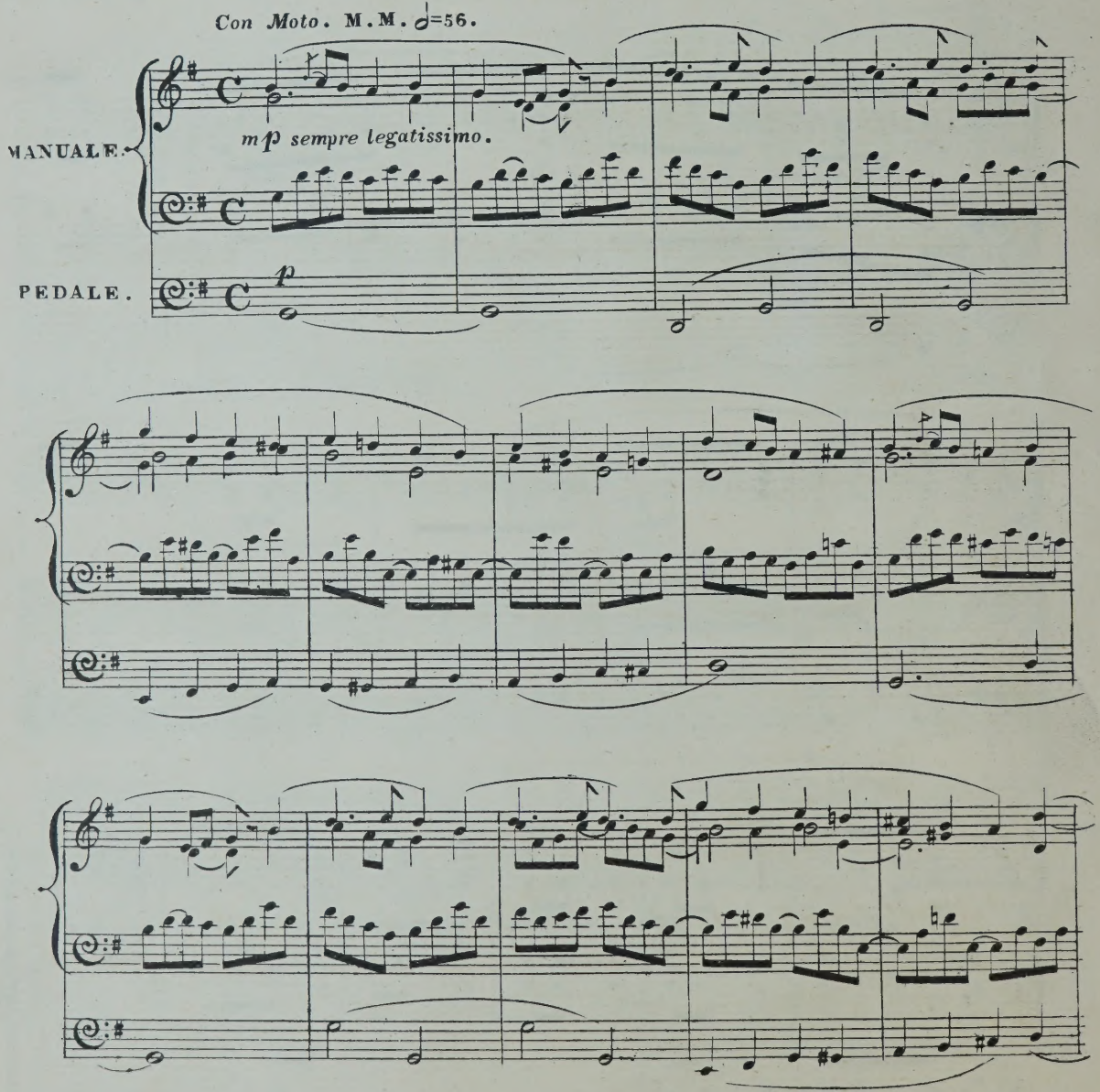


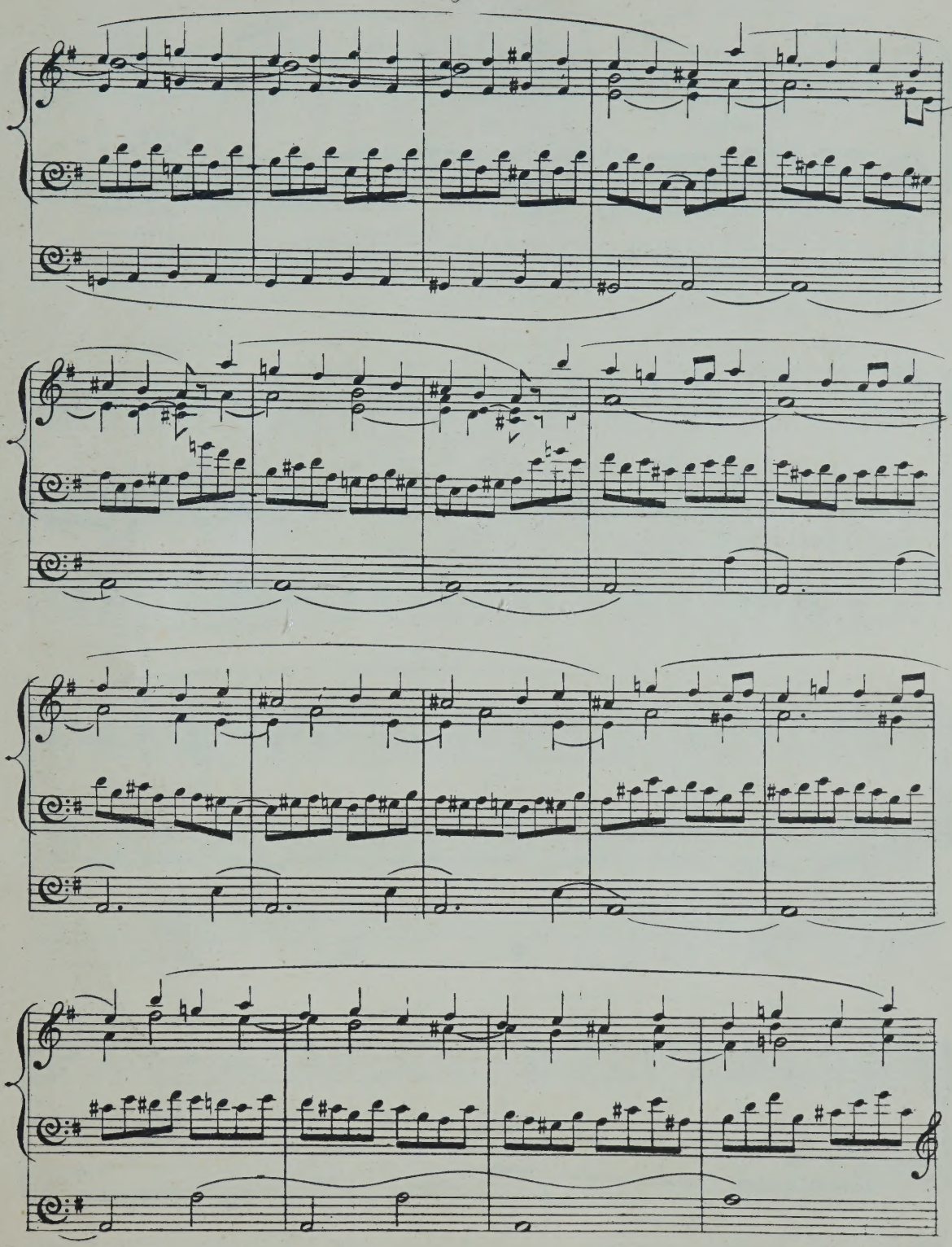

Dim:
p
dim:
pp
ritar_ _ dan _ _ _ do

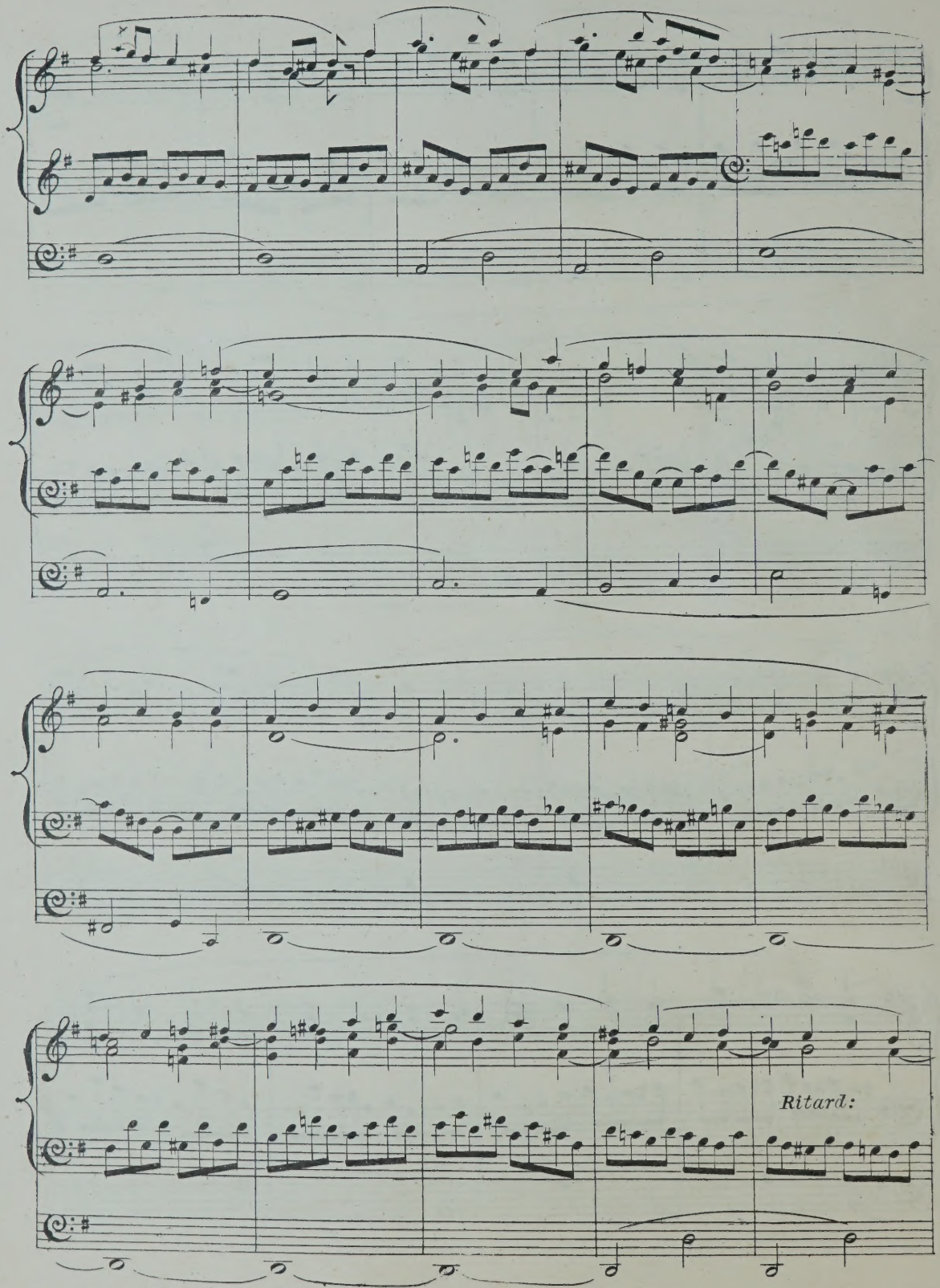
III.

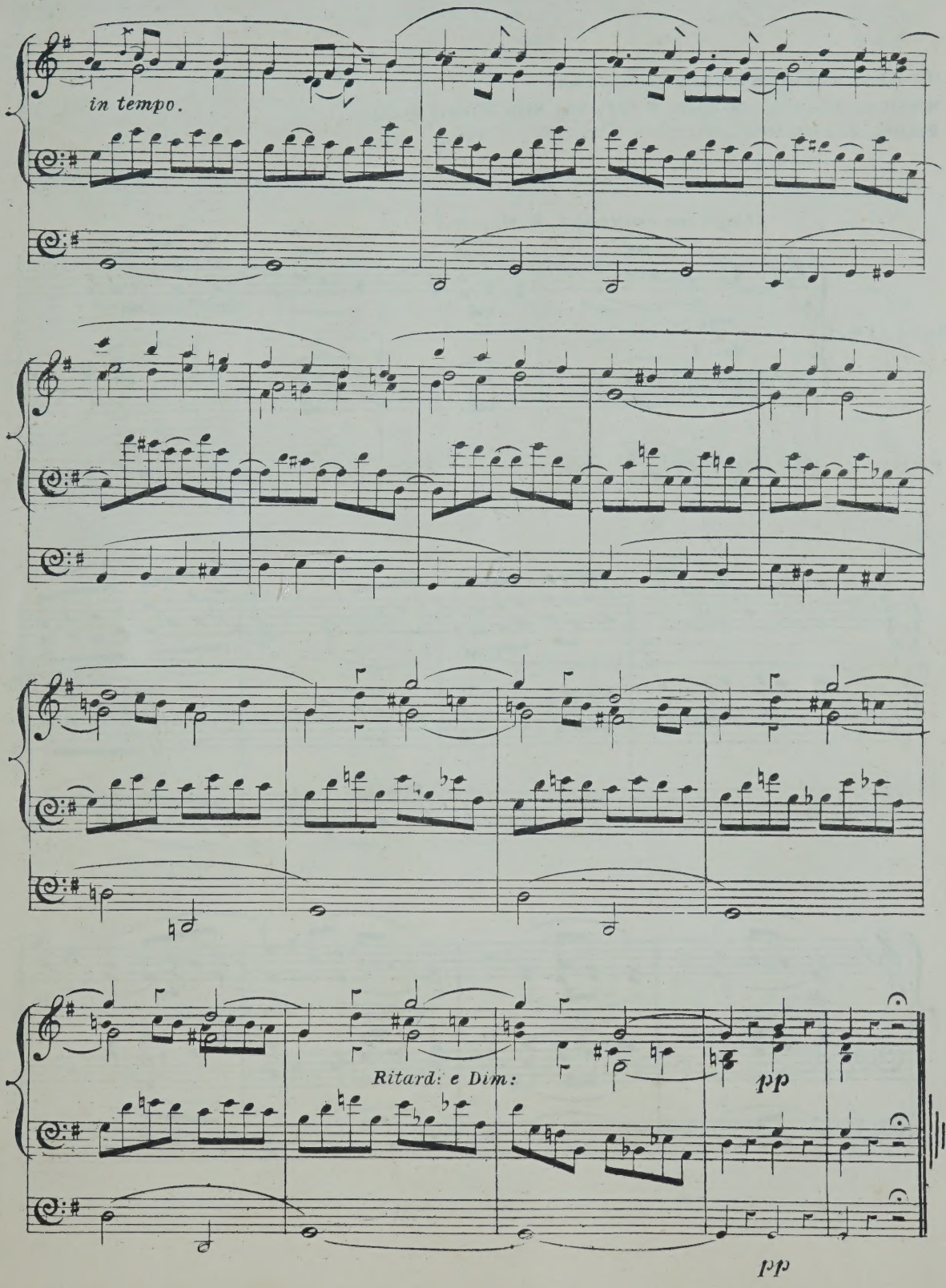
Manual 1._Diapasons 8 feet. & Flute 4 feet.

Pedale. 16 & 8 feet.





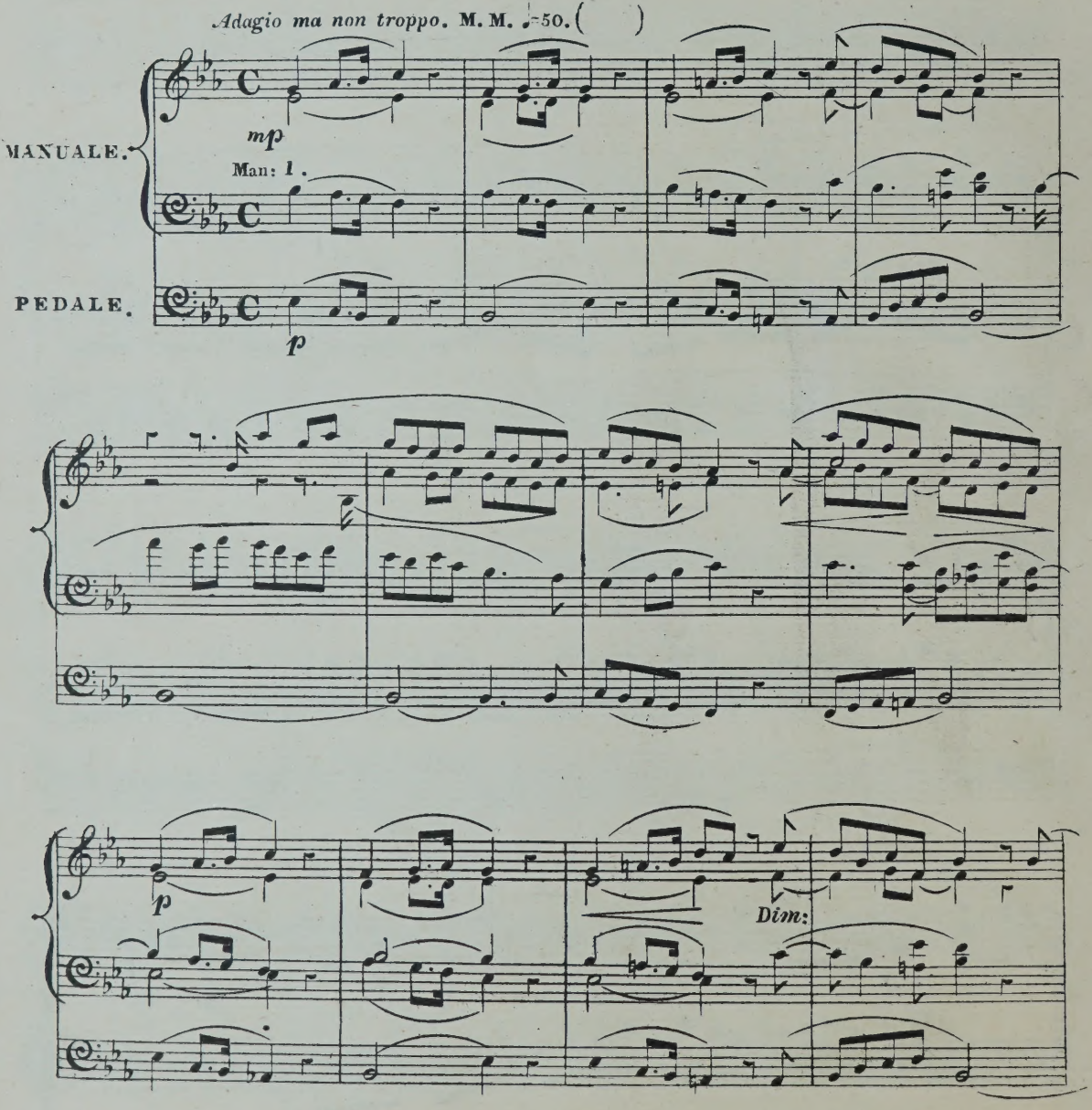

Ritard:

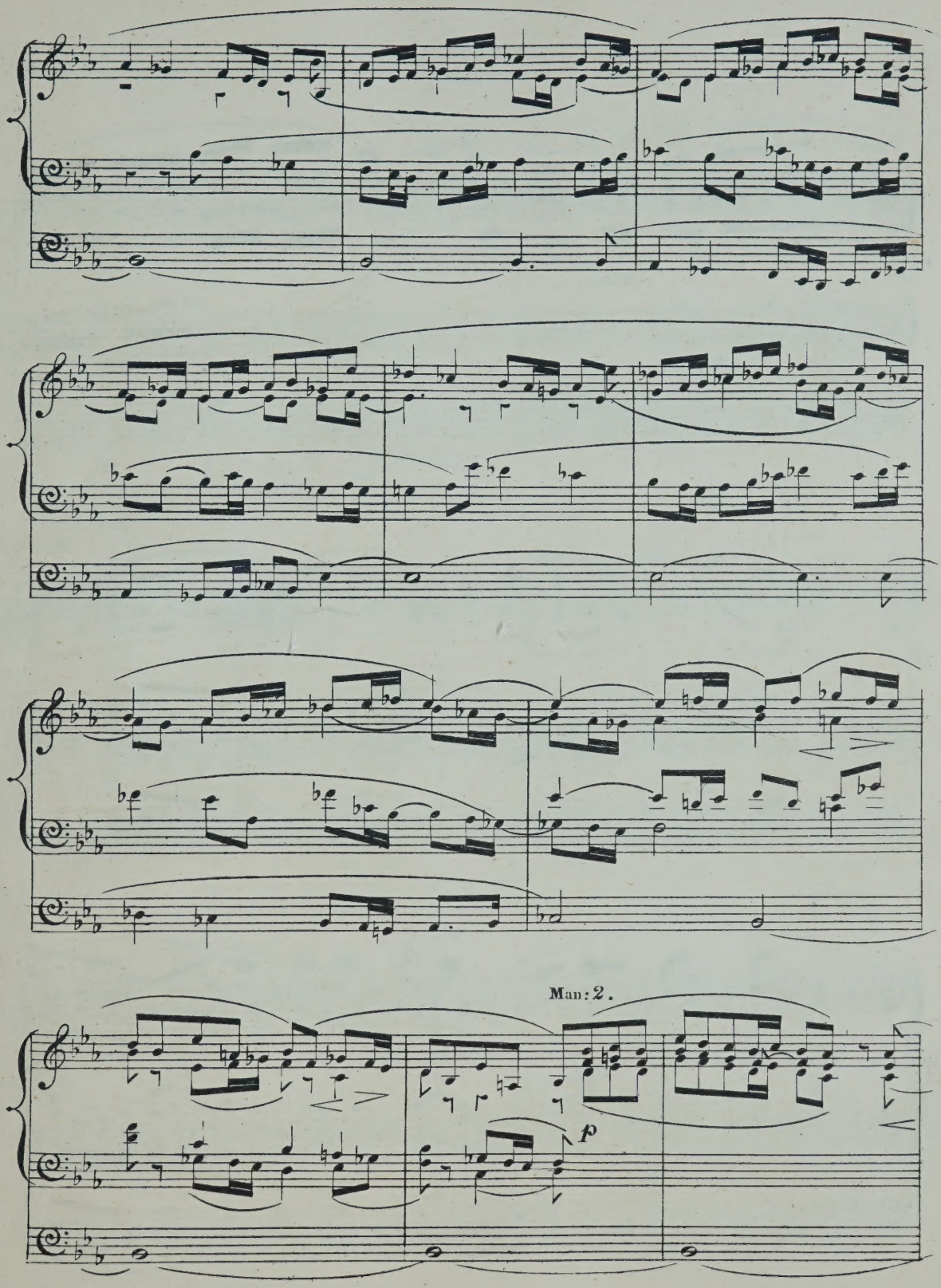

in tempo.
Ritard: e Dim:
pp
pp

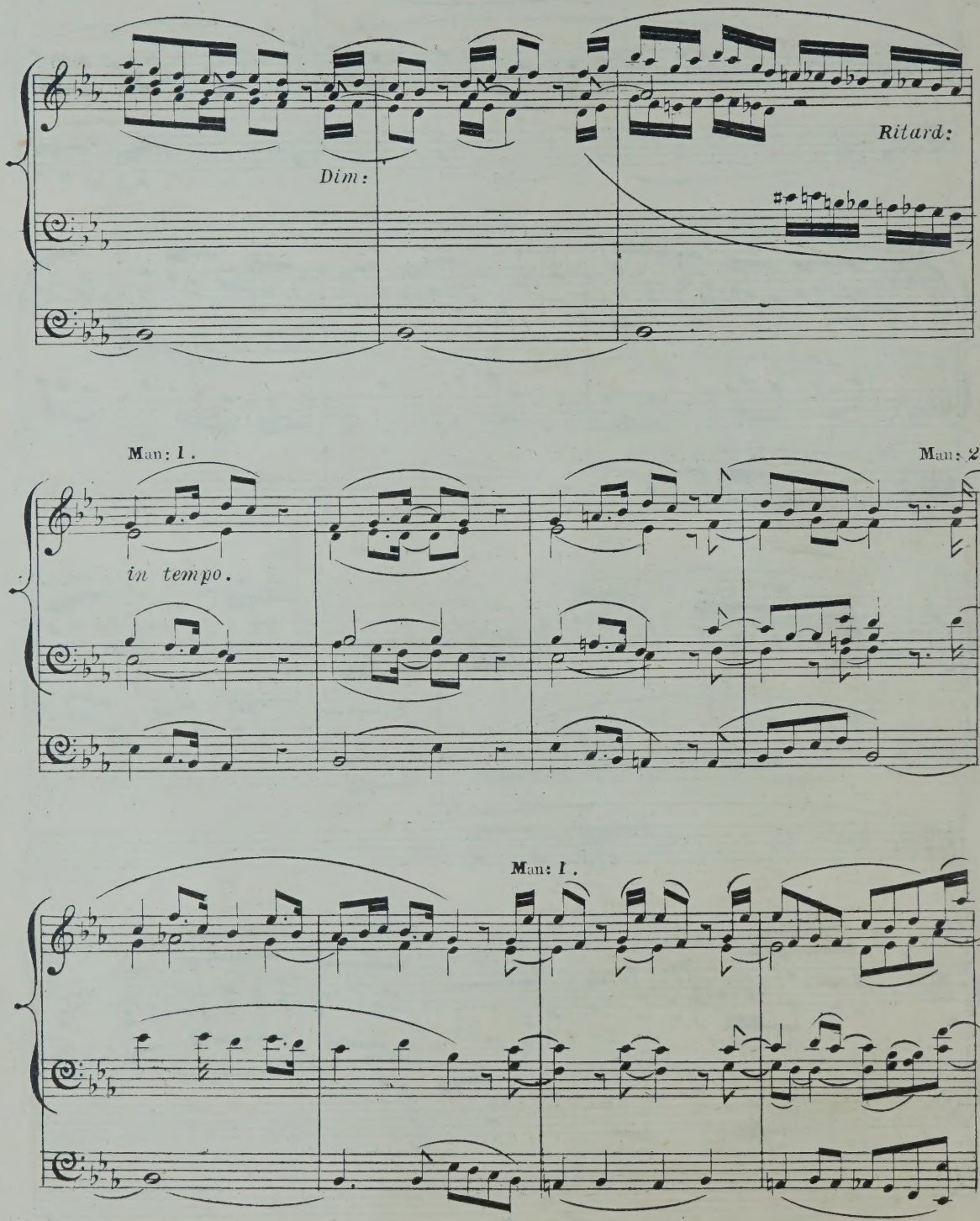
Manual 1._Two soft 8 feet Stops combined with
Manual 2._Diapasons, Hautbois 8 feet, and Flute 4 feet. (Swell)
Pedale. with 16 feet.

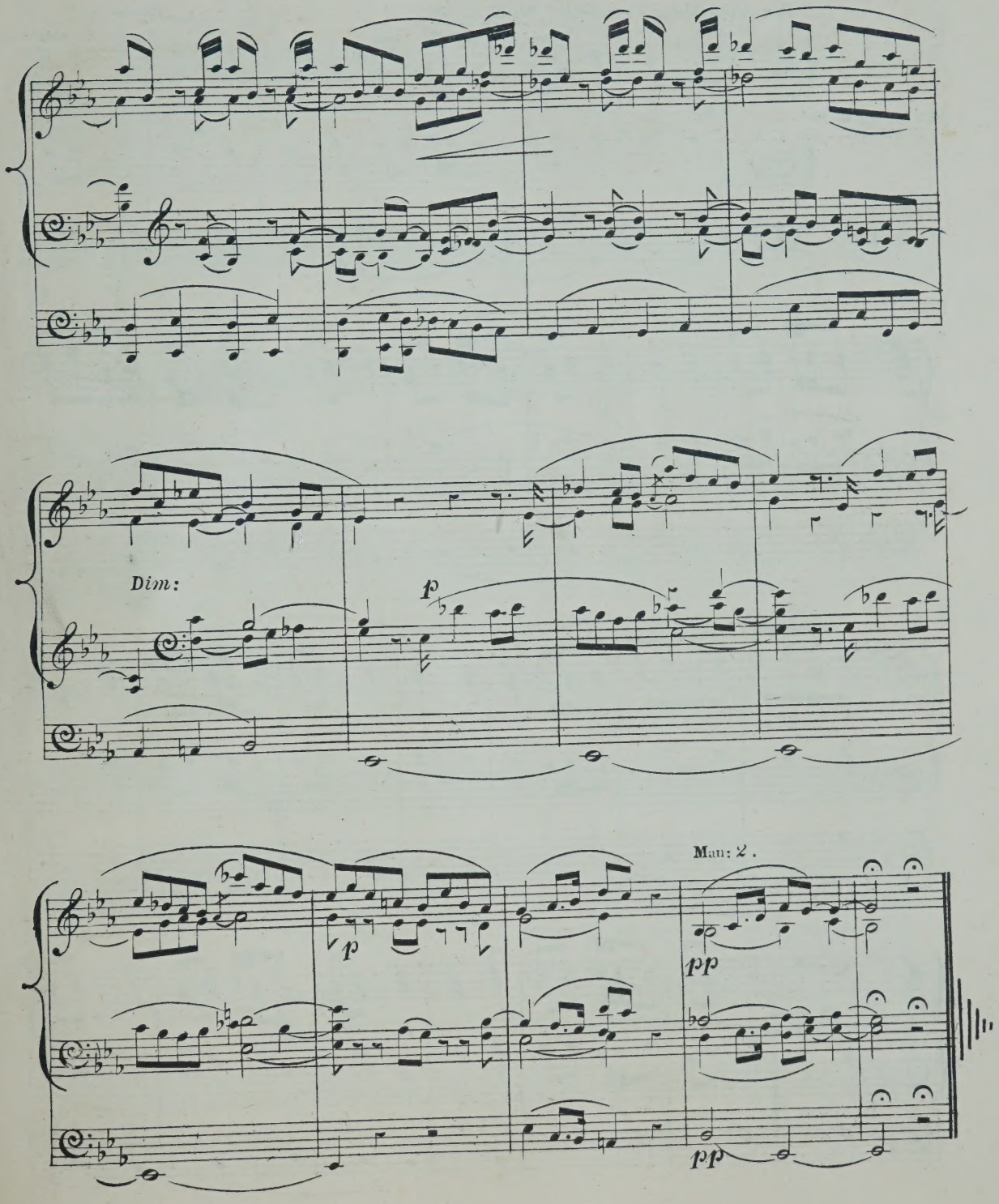
IV.

Adagio ma non troppo. M. M. ♩=50. ( )




Man: 2.
p

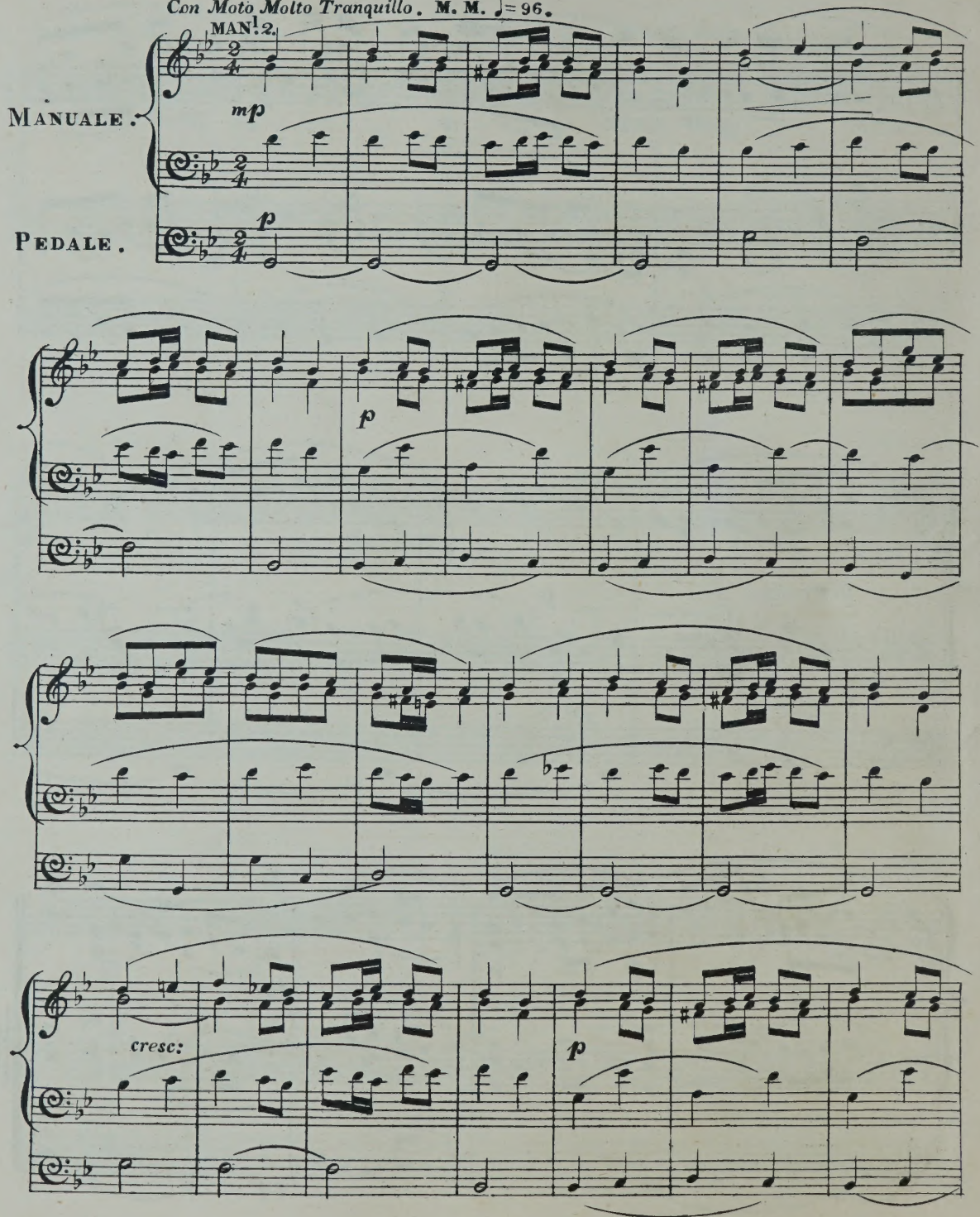

Ritard:
Dim:
Man: 1.
Man: 2.
in tempo.
Man: 1.

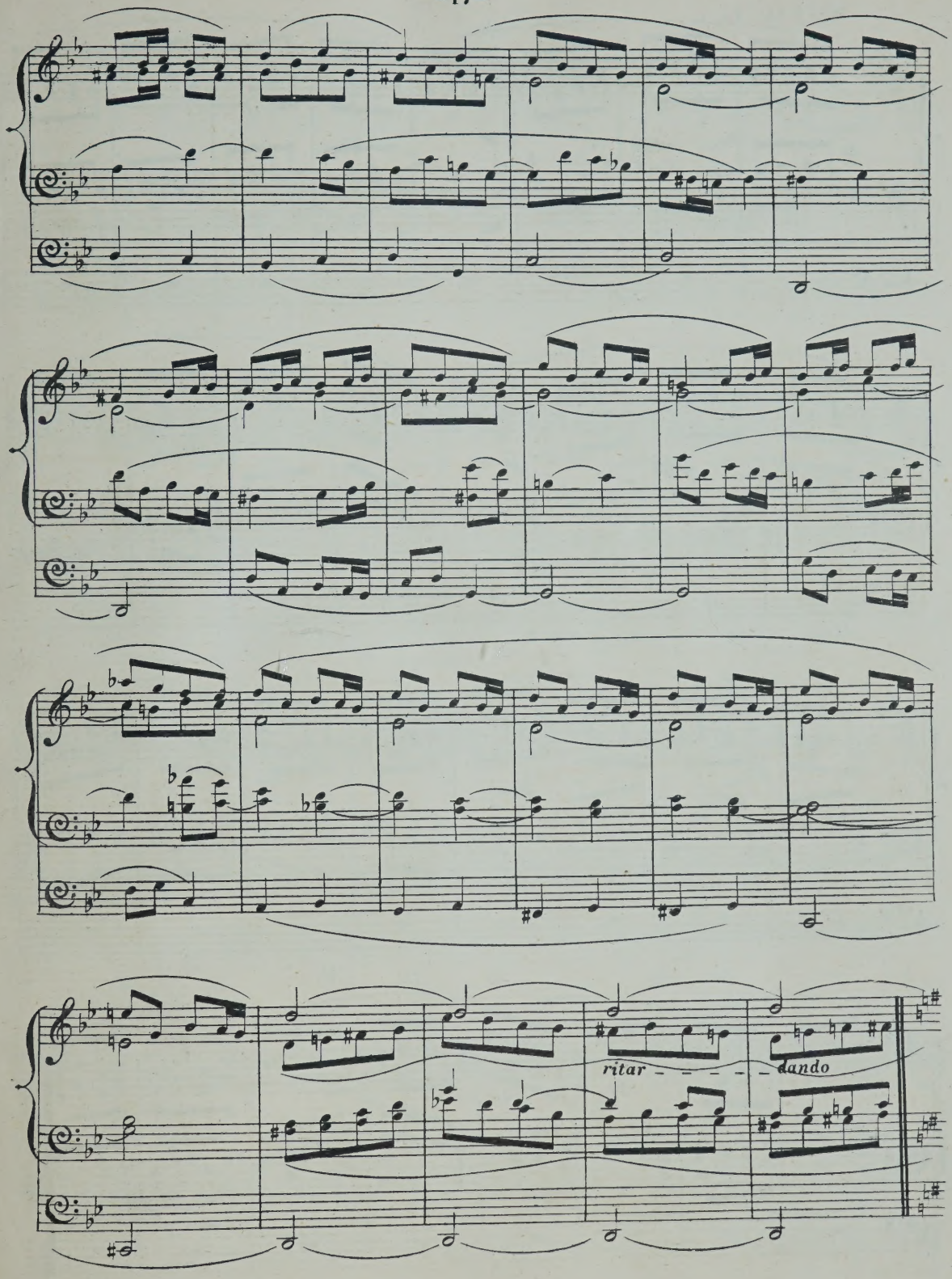

Dim:
p
p
Man: 2.
pp
pp

Manual 2. Soft 8 & 4 feet Stops, with Hautbois. (Swell.)
Manual 1. Gamba 8 feet, & Flute 4 feet.
Pedale. with 16 feet.

V.

Con Moto Molto Tranquillo. M. M. ♩= 96.

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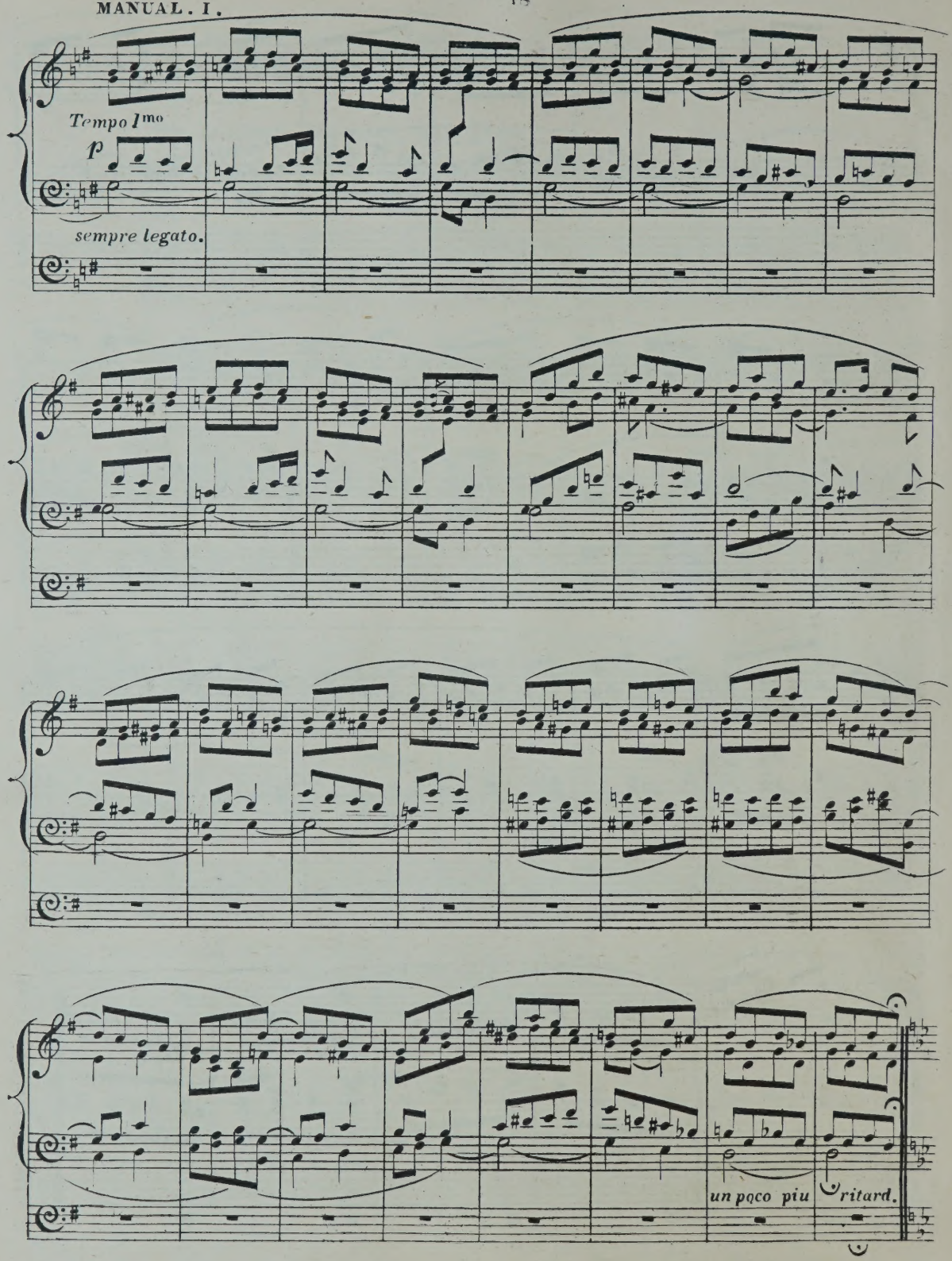
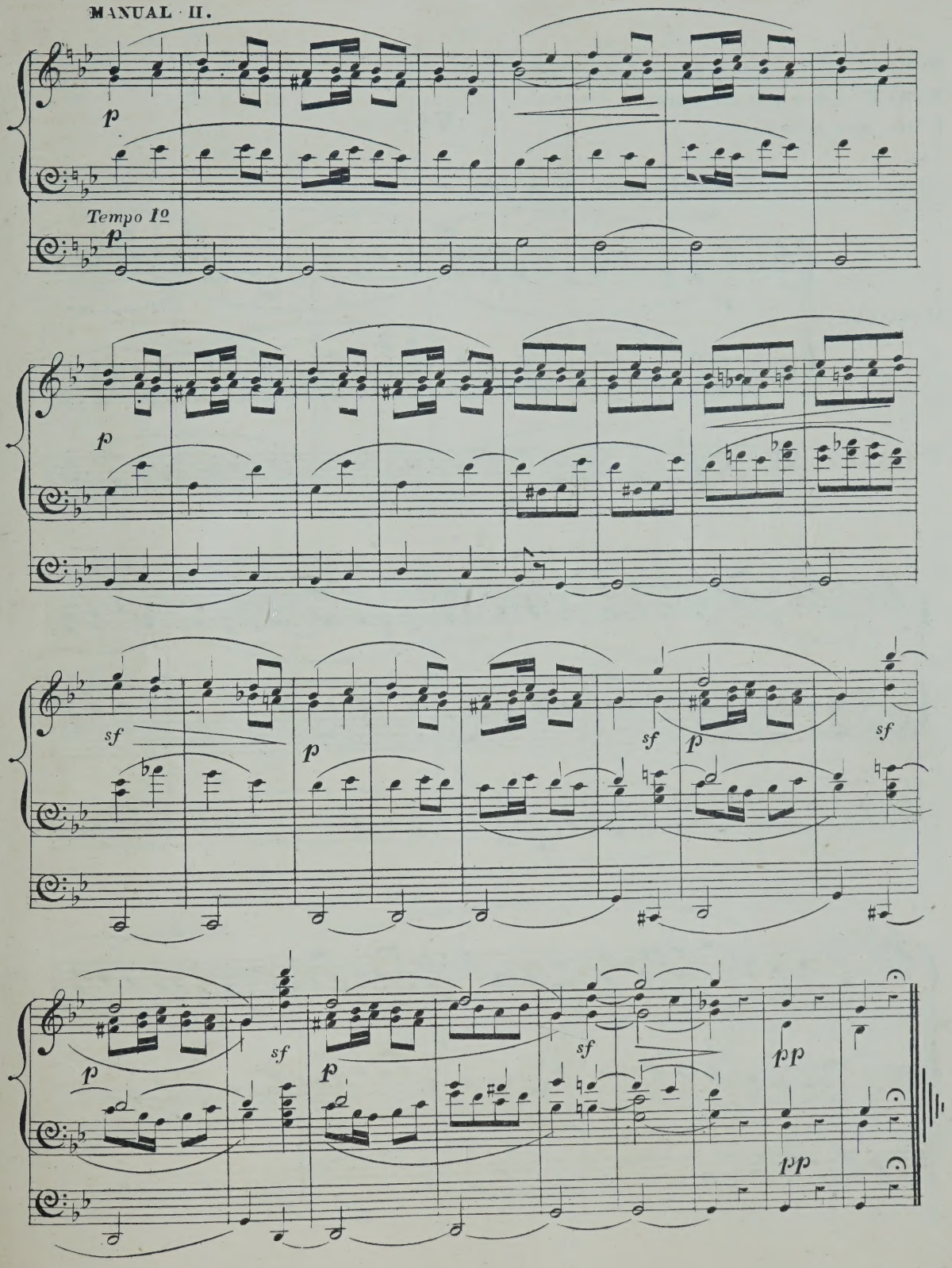

Tempo 1mo
p
sempre legato.
un poco piu
ritard.

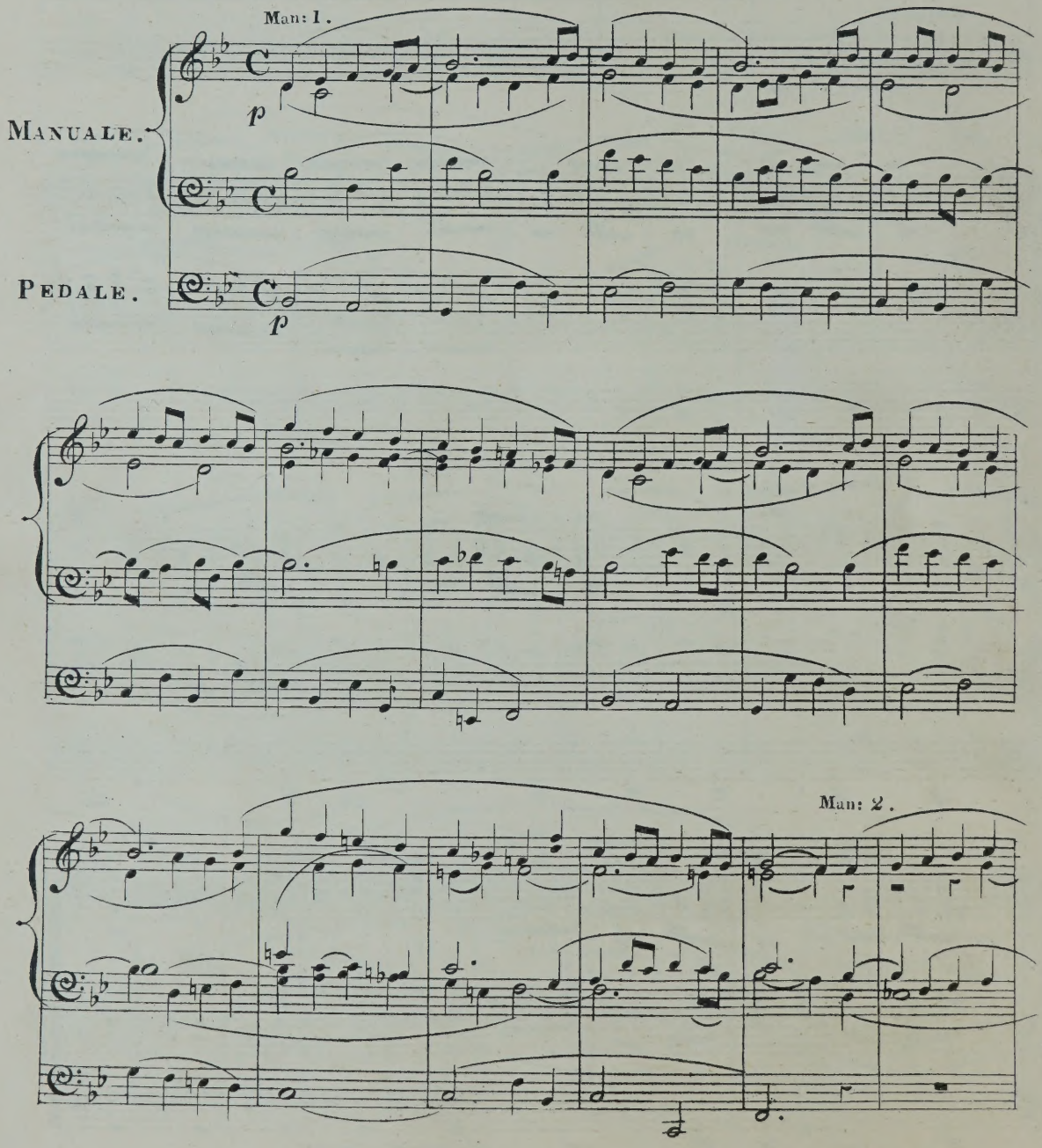
MANUAL II.

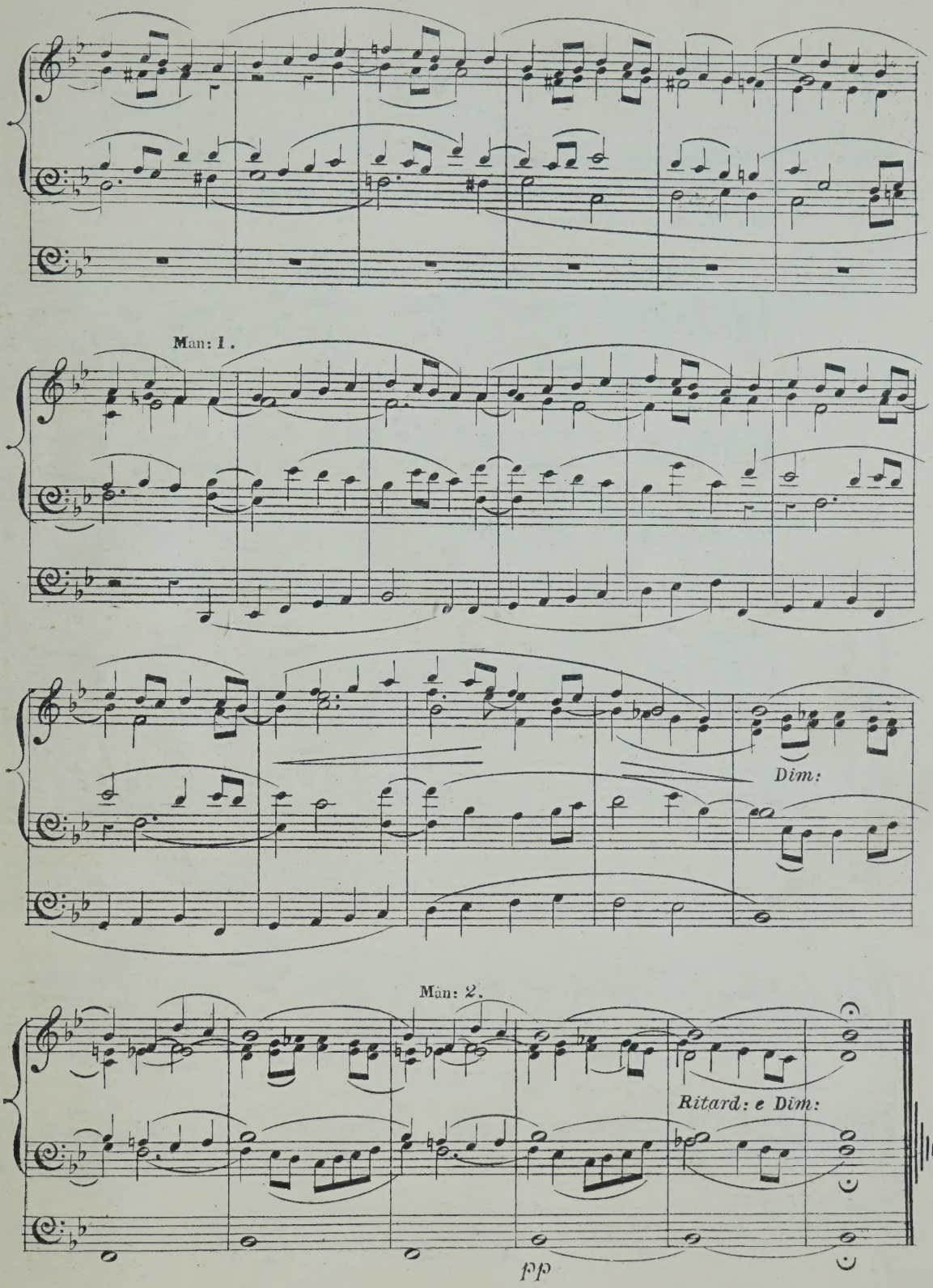


Manual 1. Soft 8 & 4 feet Stops, combined with
Manual 2. Soft 8 & 4 feet Stops.
Pedale. with 16 feet.

VI.

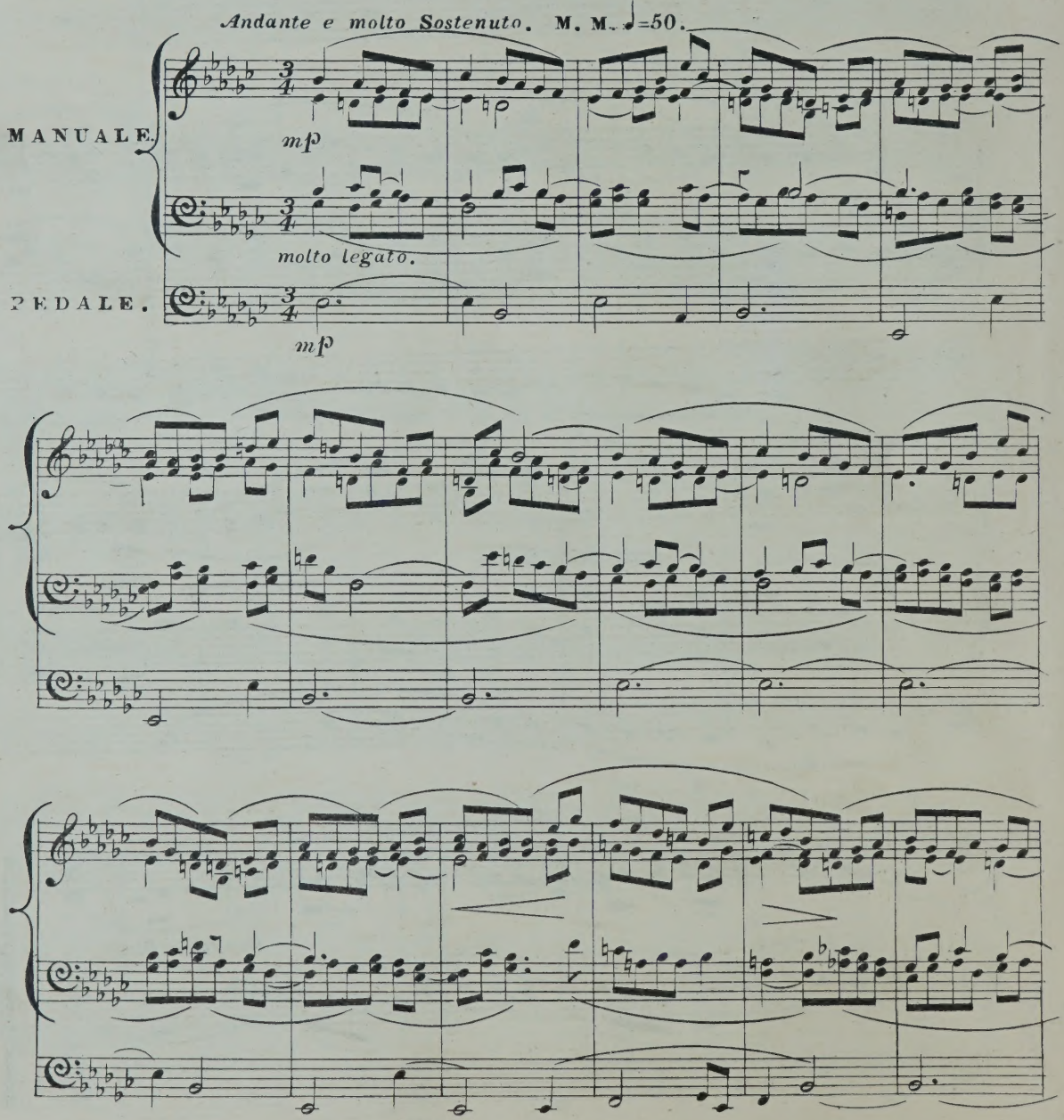
Andante Tranquillo. M. M. ♩= 72.

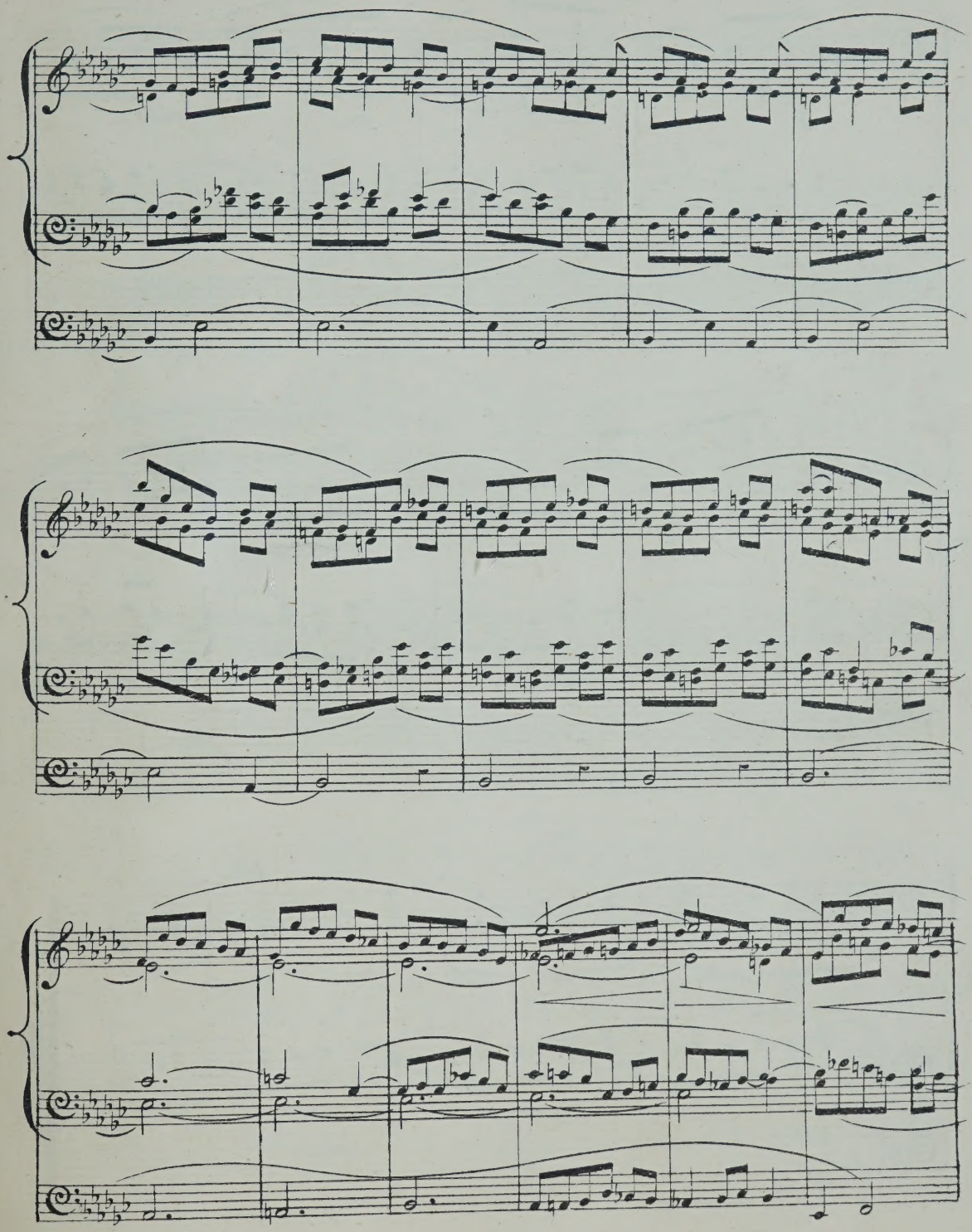


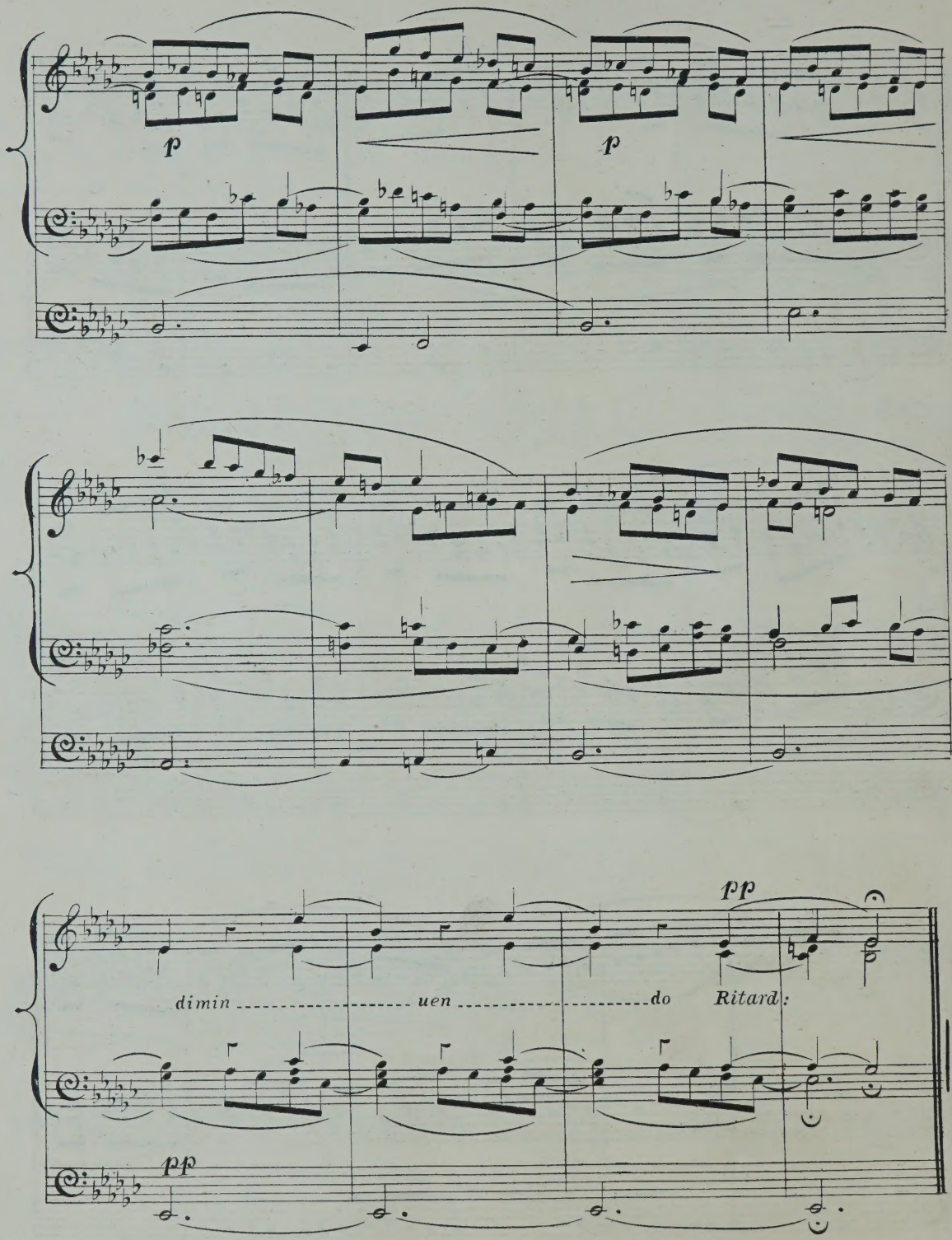

Man: 1.
Dim:
Man: 2.
Ritard: e Dim:
pp

VII.

Manual 1. 16 & 8 feet Stops, combined with
Manual 2. 16, 8, 4. & 2 feet Stops. with Mixtures & Reeds. (Swell)
Pedale. with 32, 16, & 8 feet Stops.



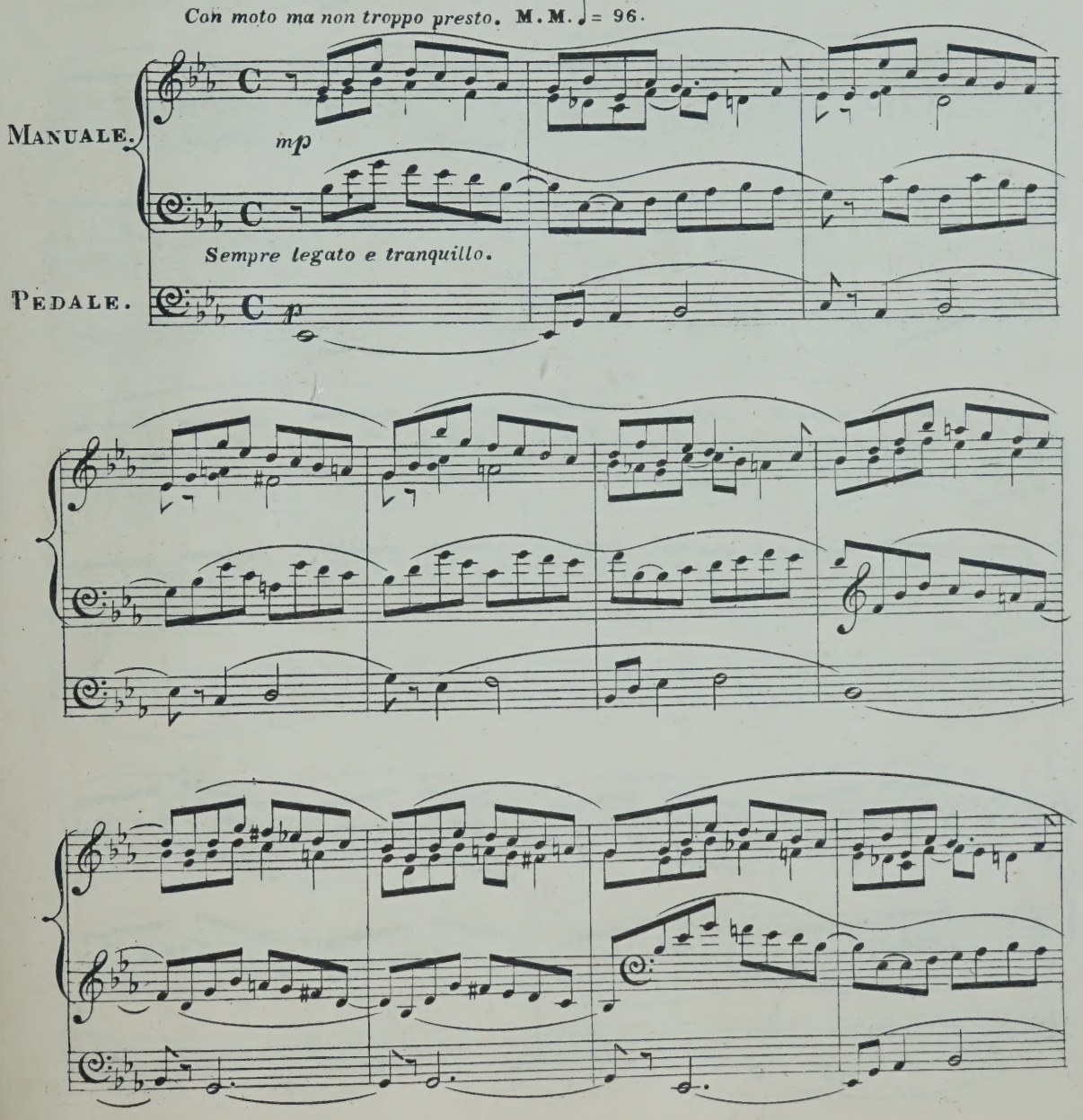


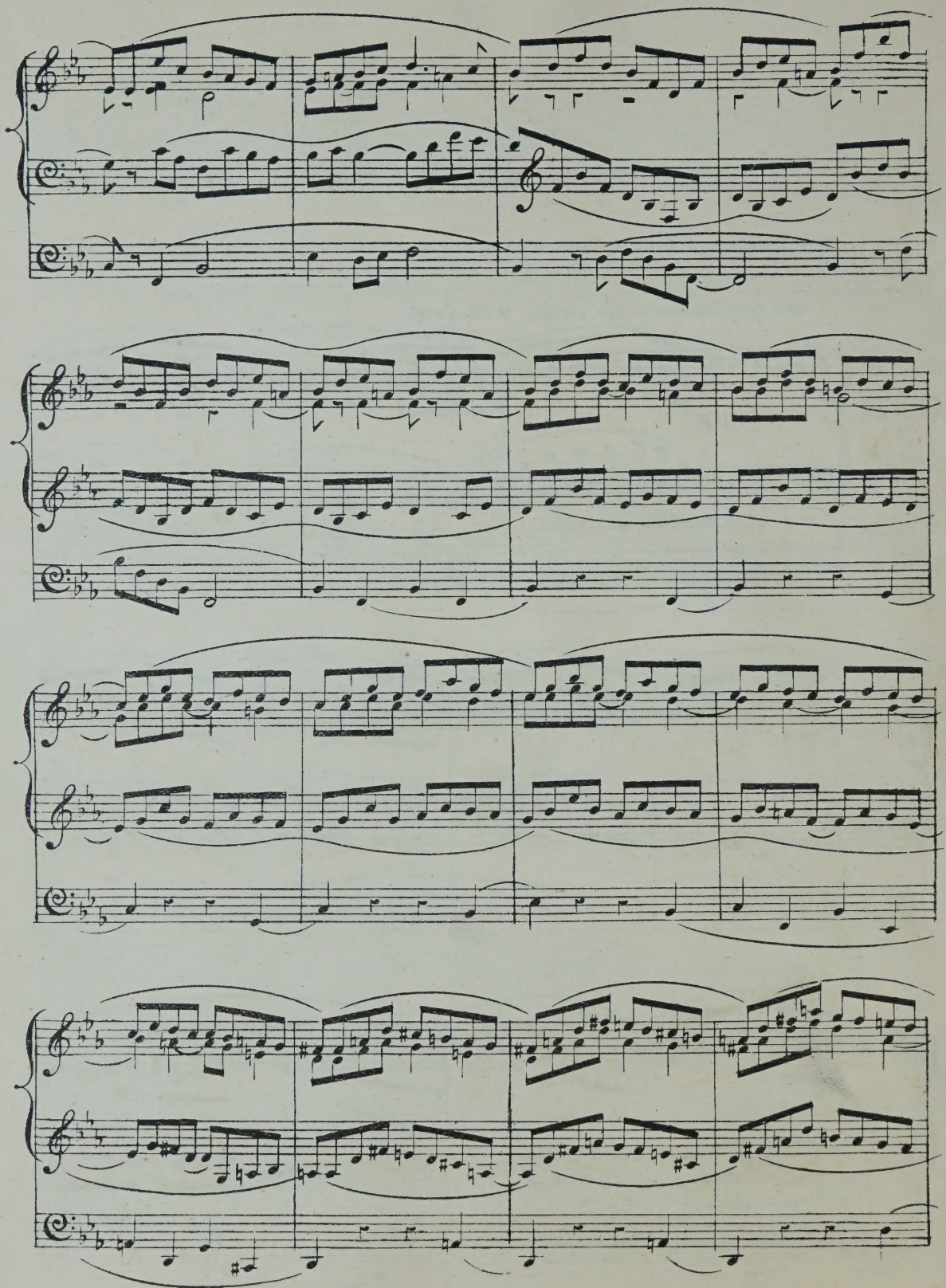

p
p
pp
dimin ---------- uen ---------- do
Ritard:
pp

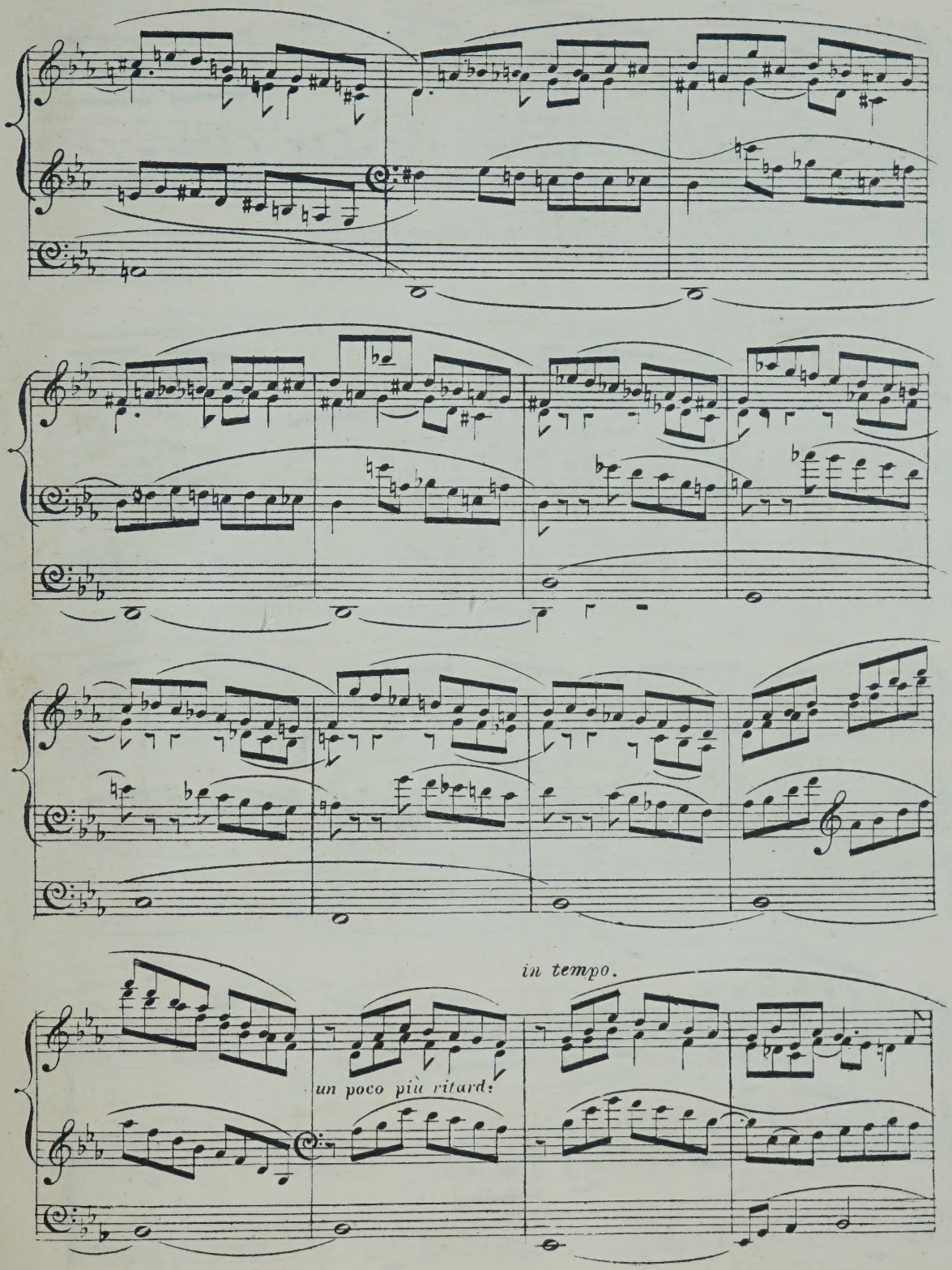
VIII.

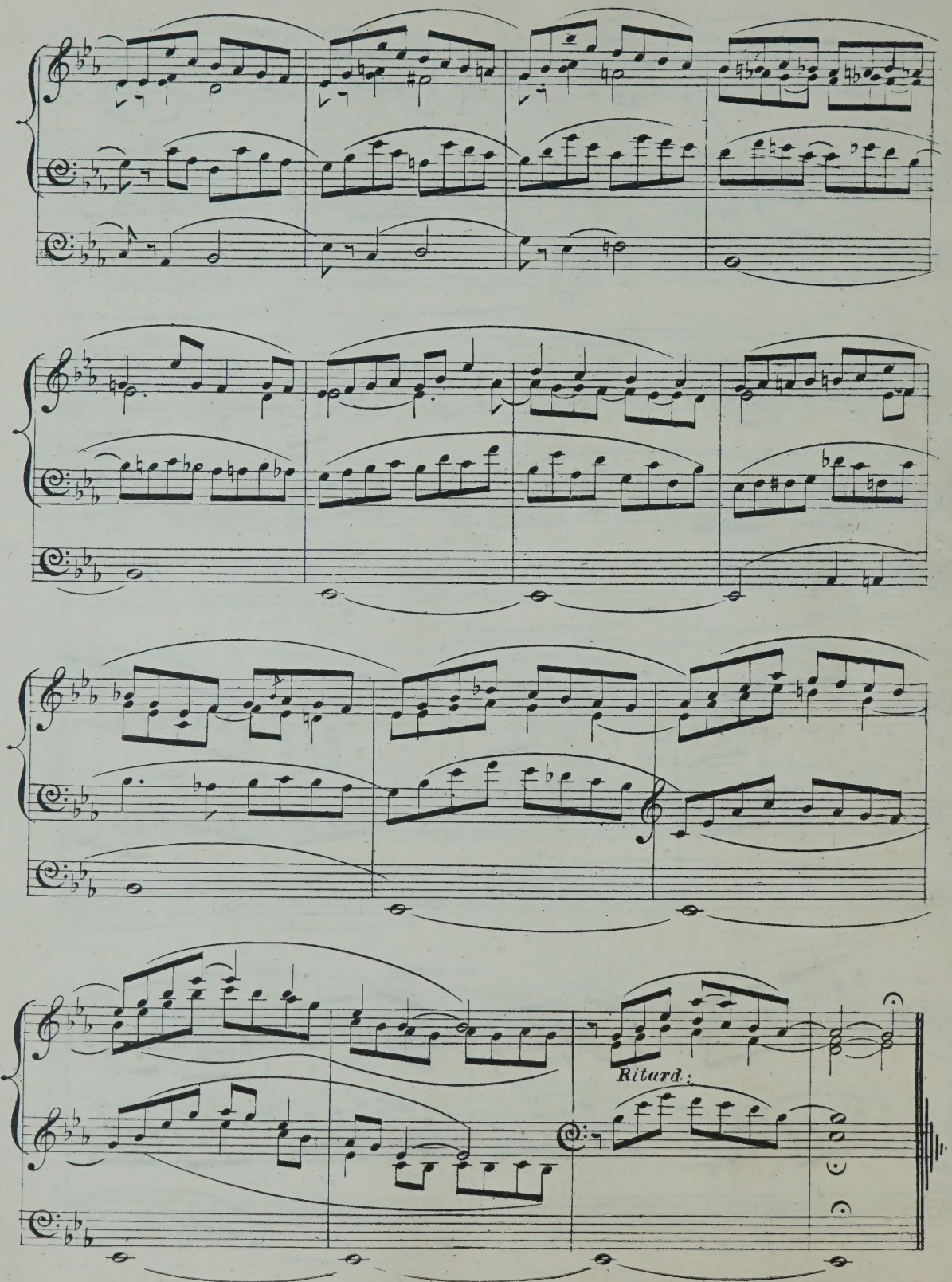
Manual 1. Soft Diapasons 8 feet, & Flute 4 feet.

Pedale. 8 feet.






in tempo.
un poco più ritard:


Ritard.

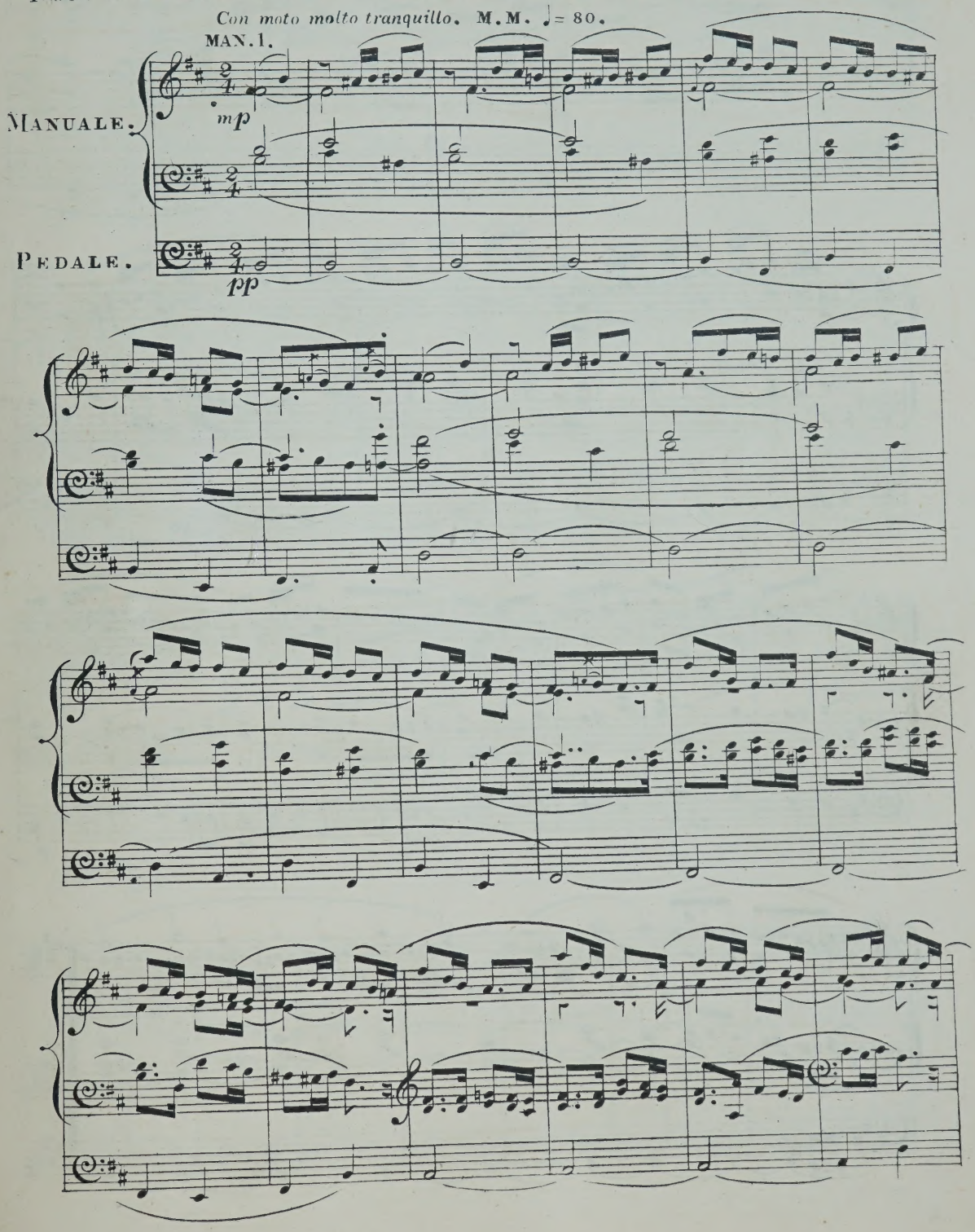
Manuale. 1. Soft 8 feet Stops, & Flute 4 feet.

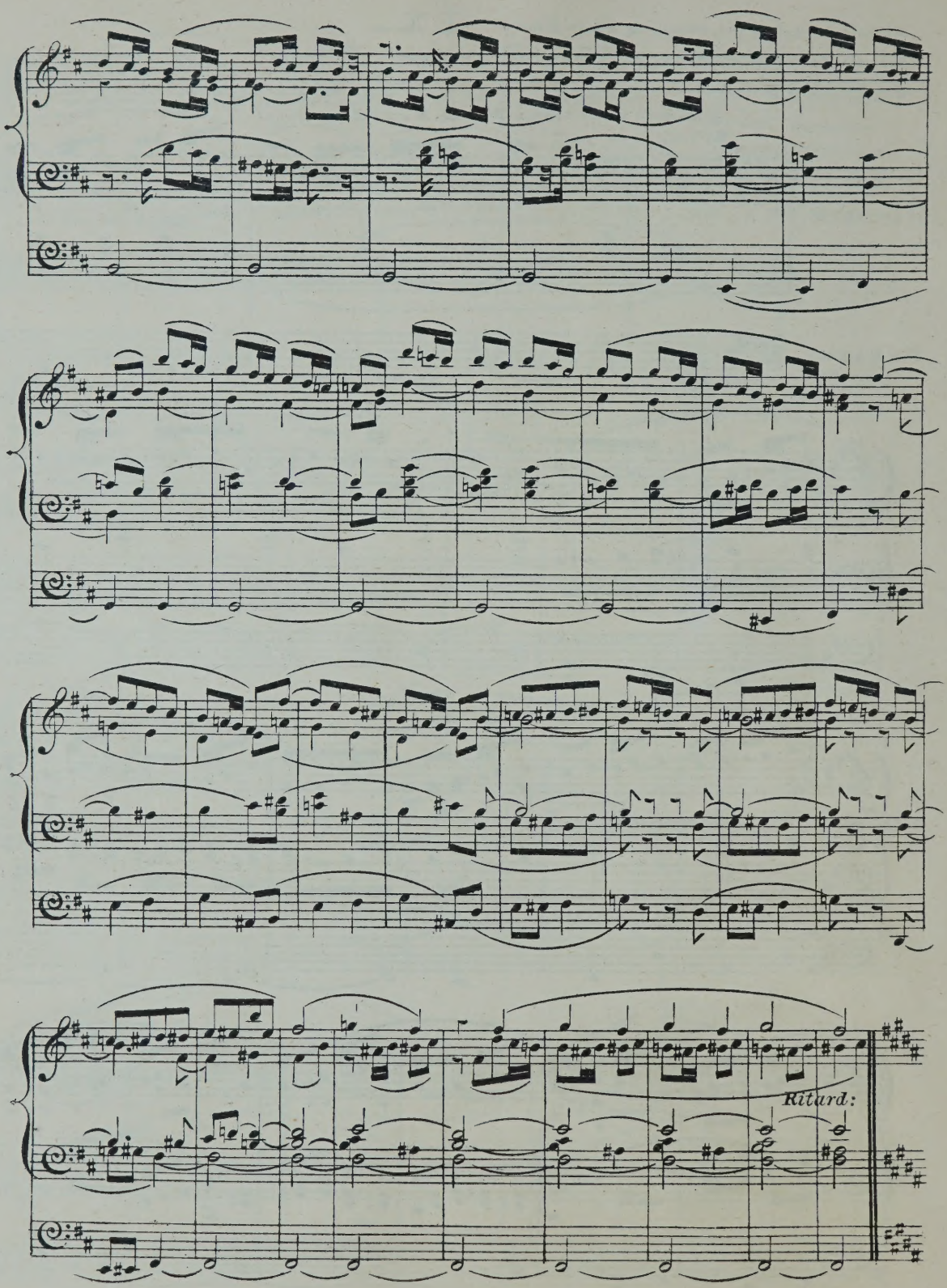
Manuale. 2. Soft 8 feet Stops, & Octave 4 feet. (Swell.)

Pedale. 16 & 8 feet.

IX.

Con moto molto tranquillo. M.M. ♩= 80.

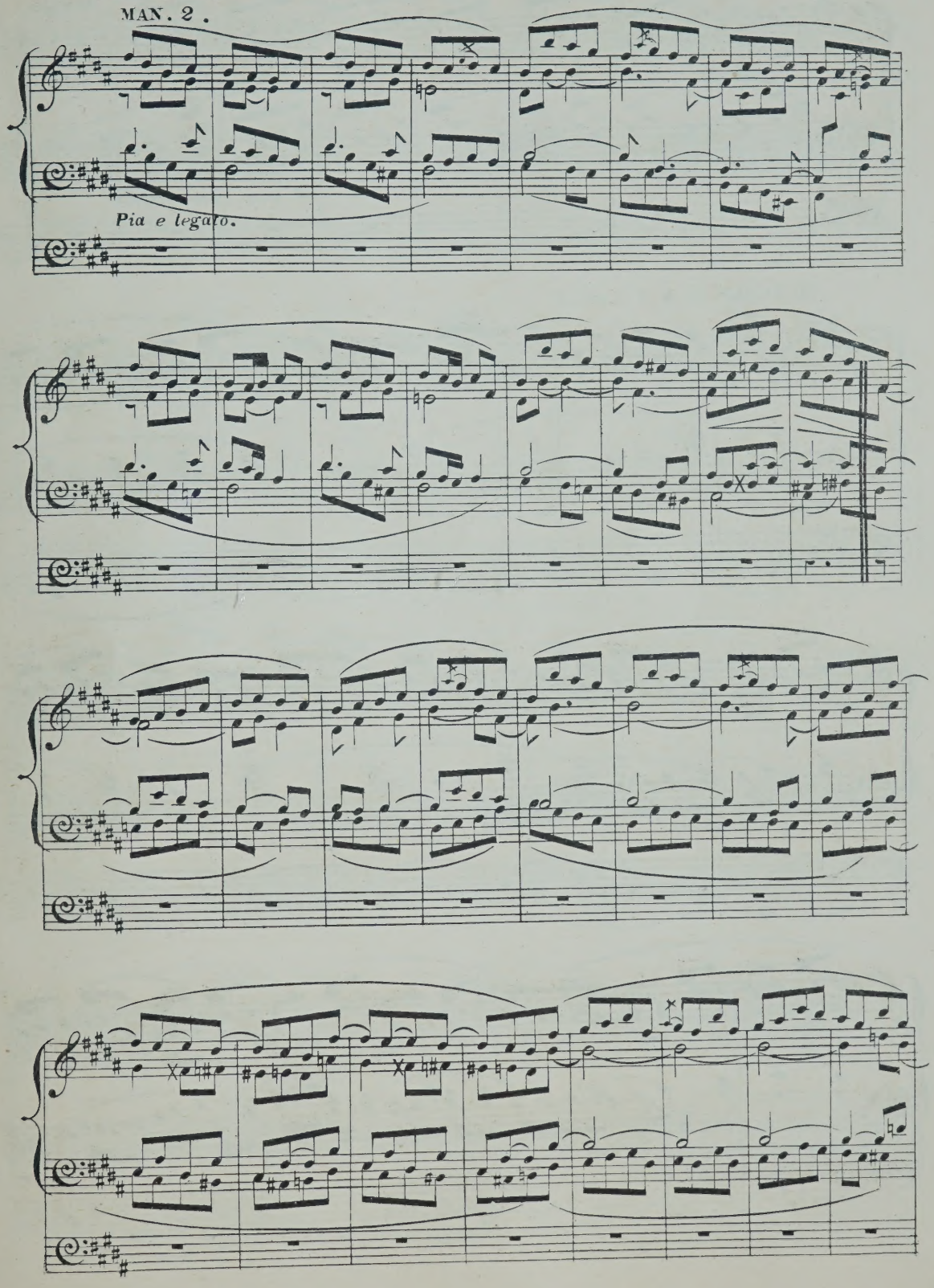


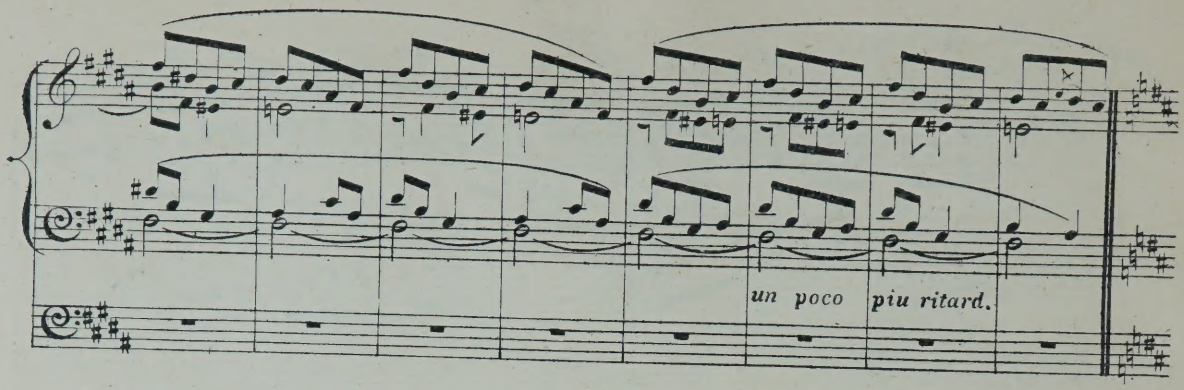

Ritard:

L'istesso tempo.

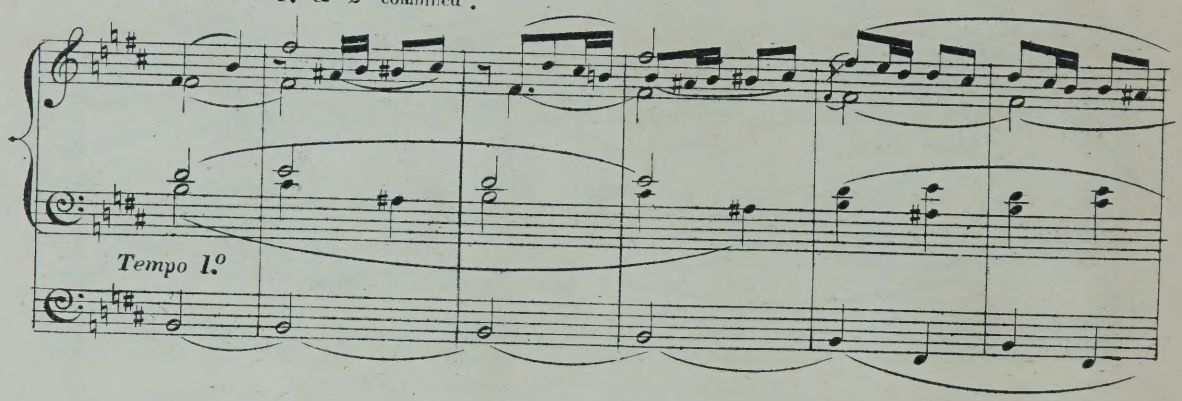
MAN. 2.

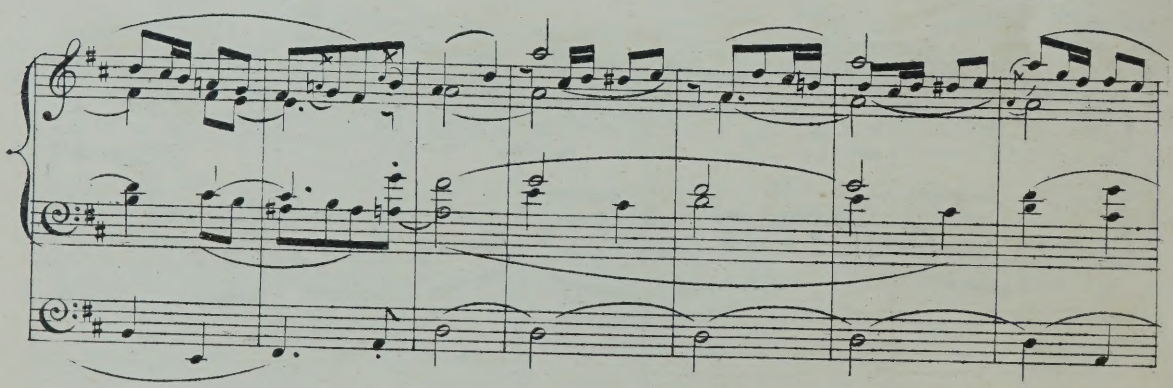
Pia e legato.

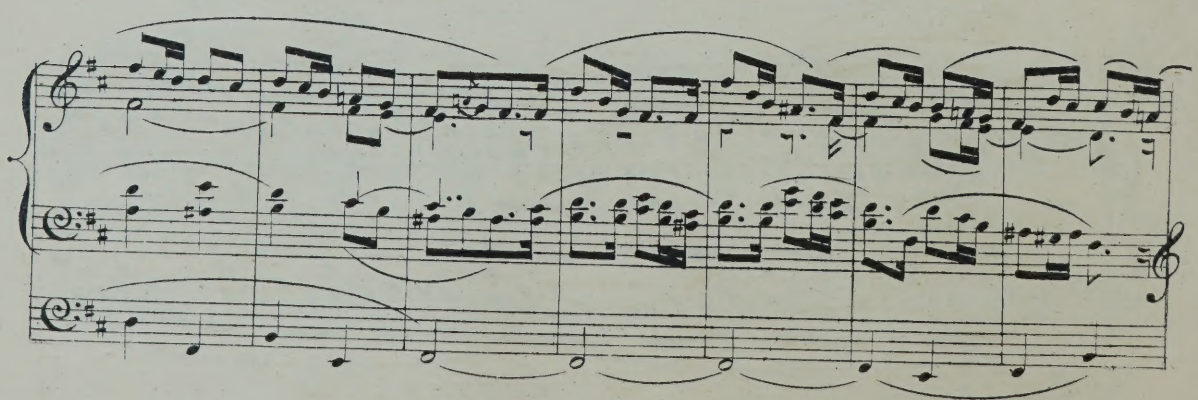


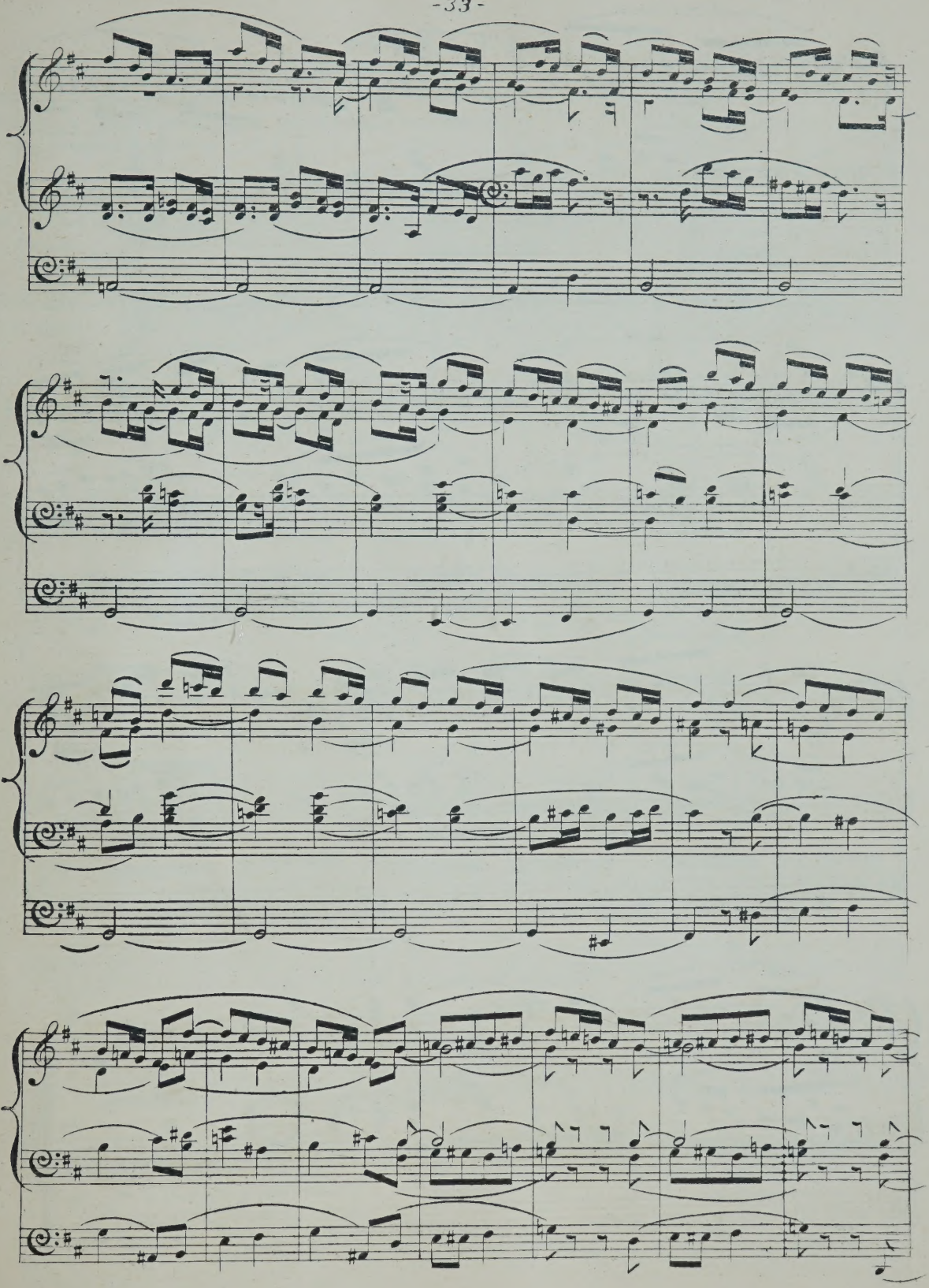


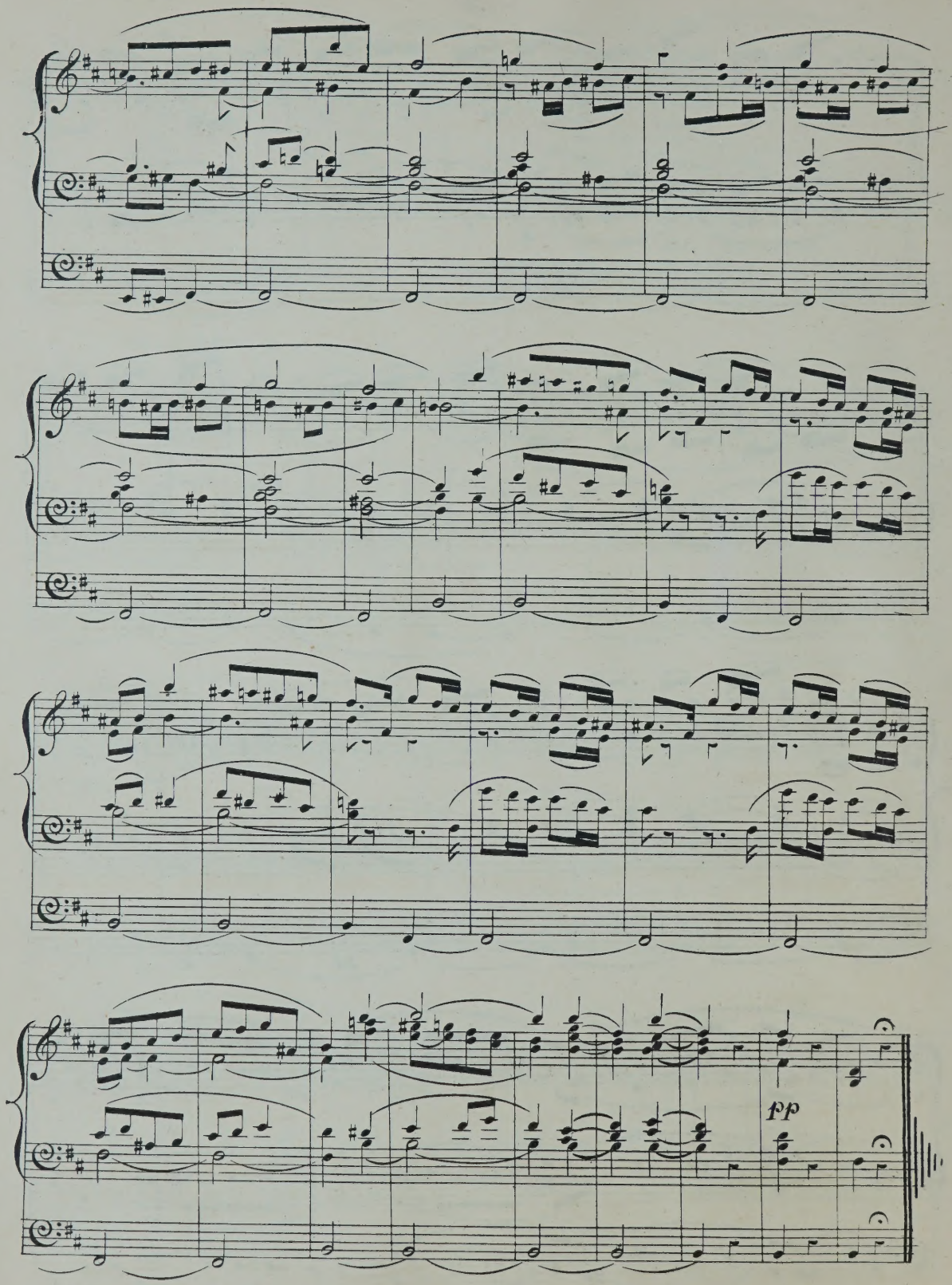
MANUALE *1.* & *2* combined.









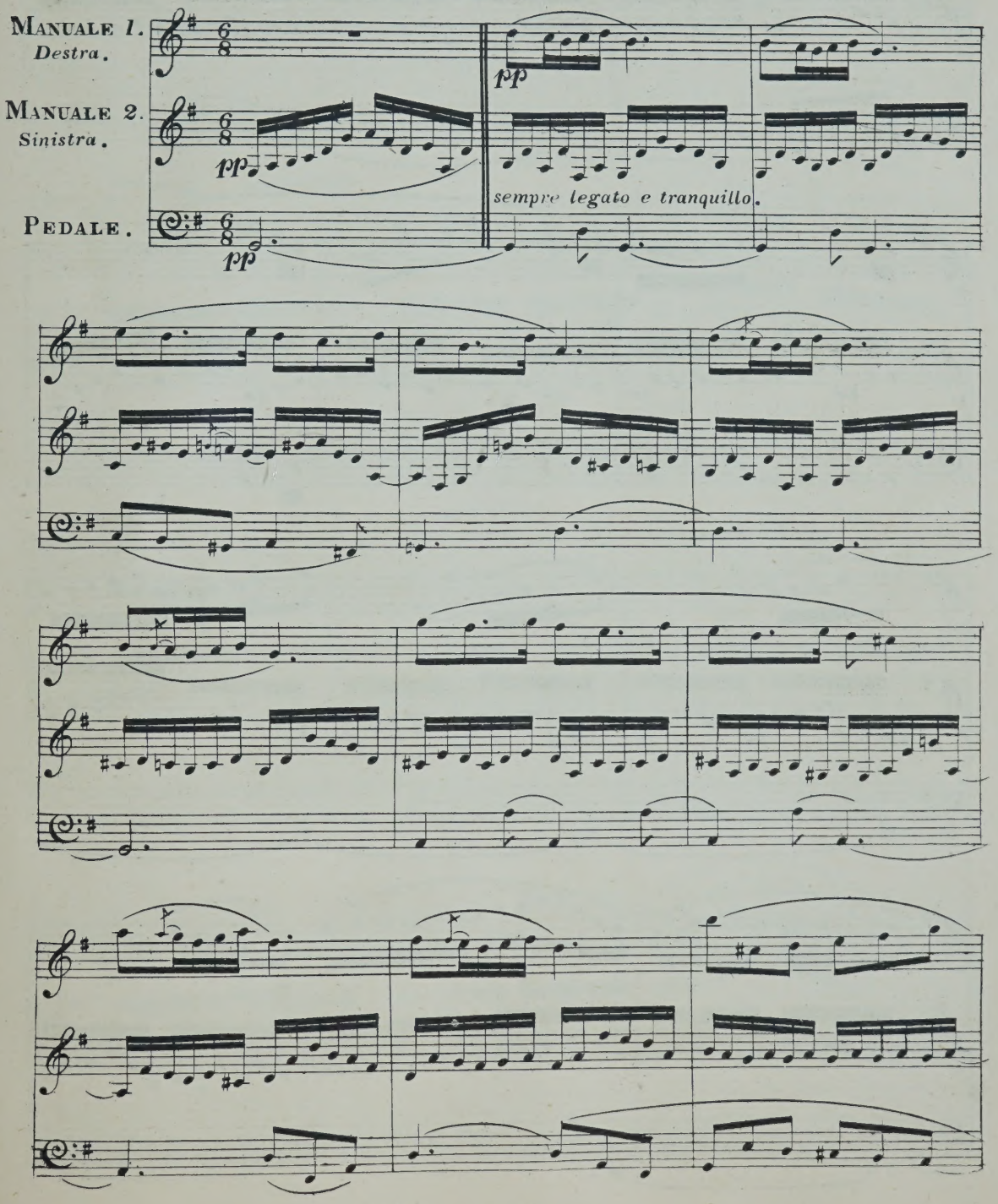

pp

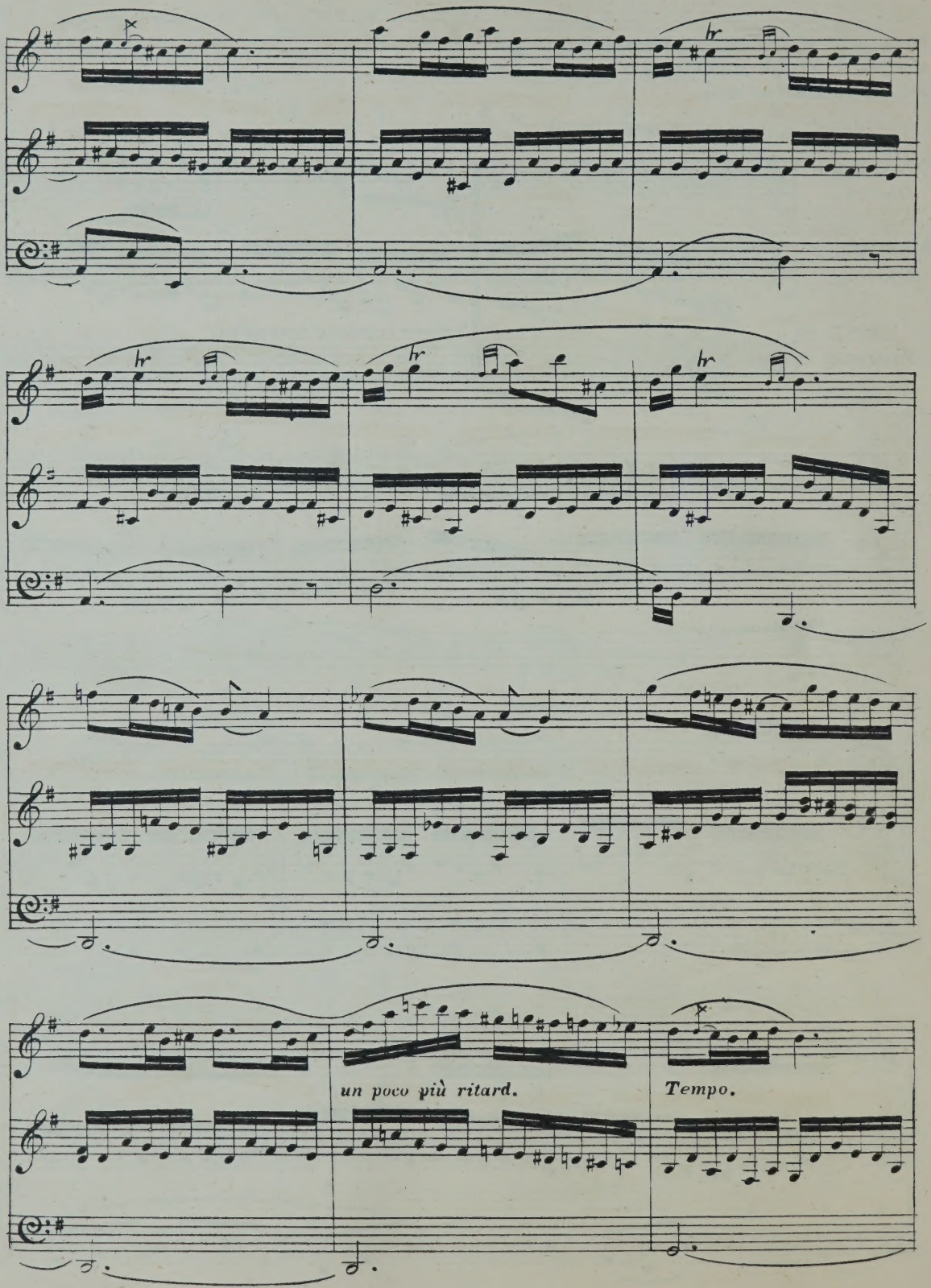
CANZONET.

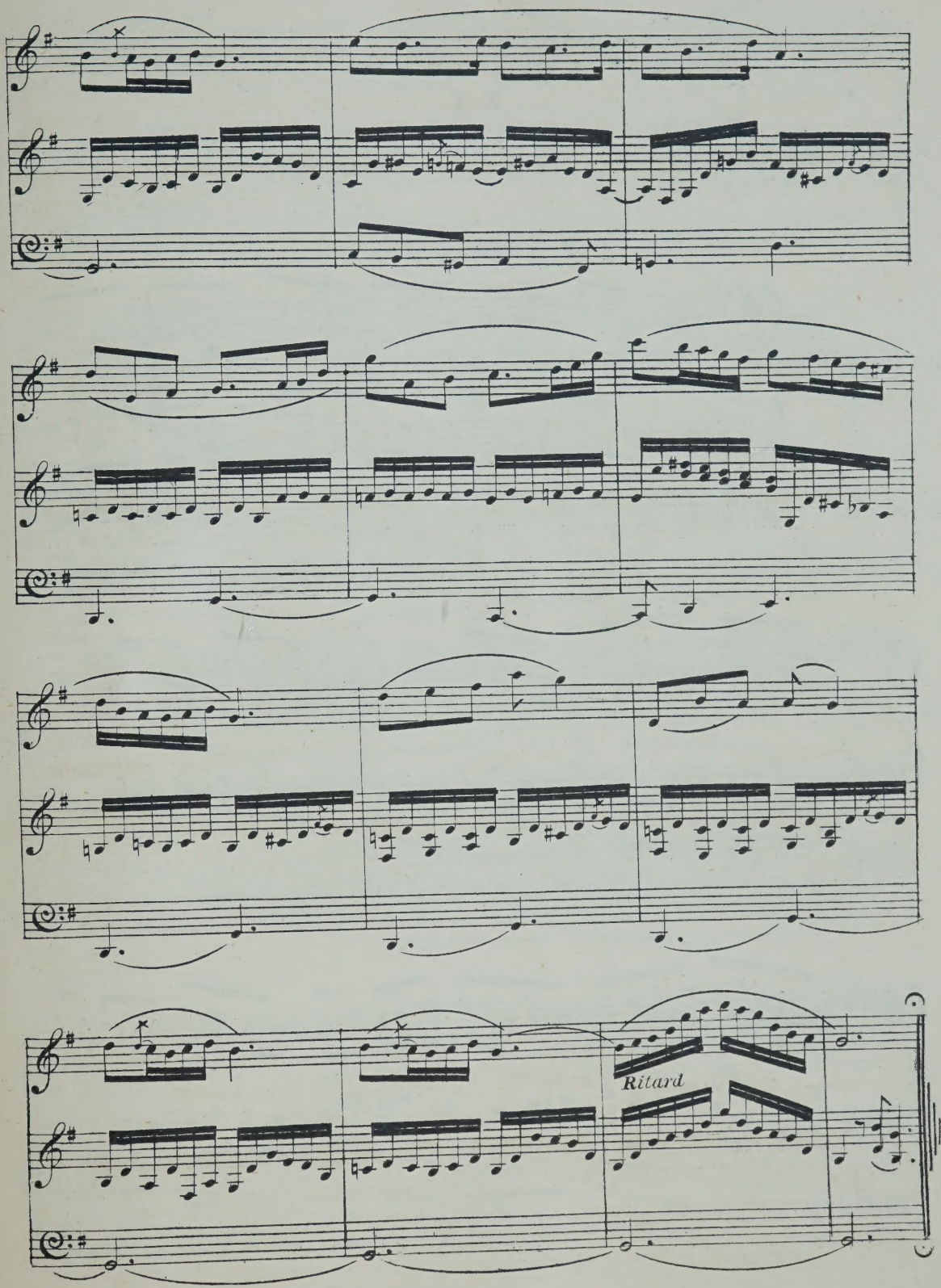
X.

Manuale 1. Stopp'd Diapason, 8 feet.
Manuale 2. Stopp'd Diapason, & Octave, 8 & 4 feet. (Swell.)
Pedale. Soft 8 feet Stop.

Andantino. M.M. ♪ = 92.

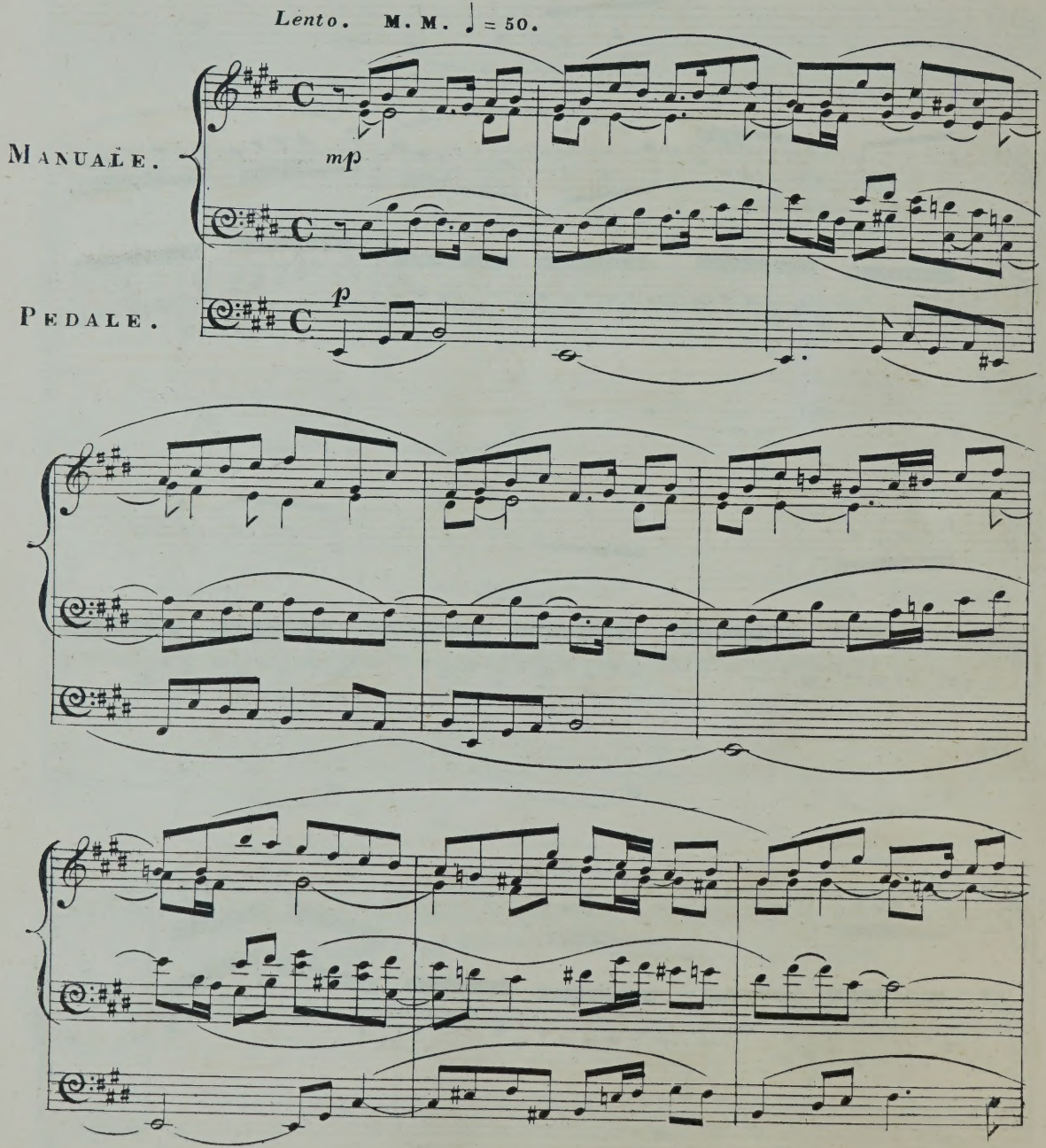


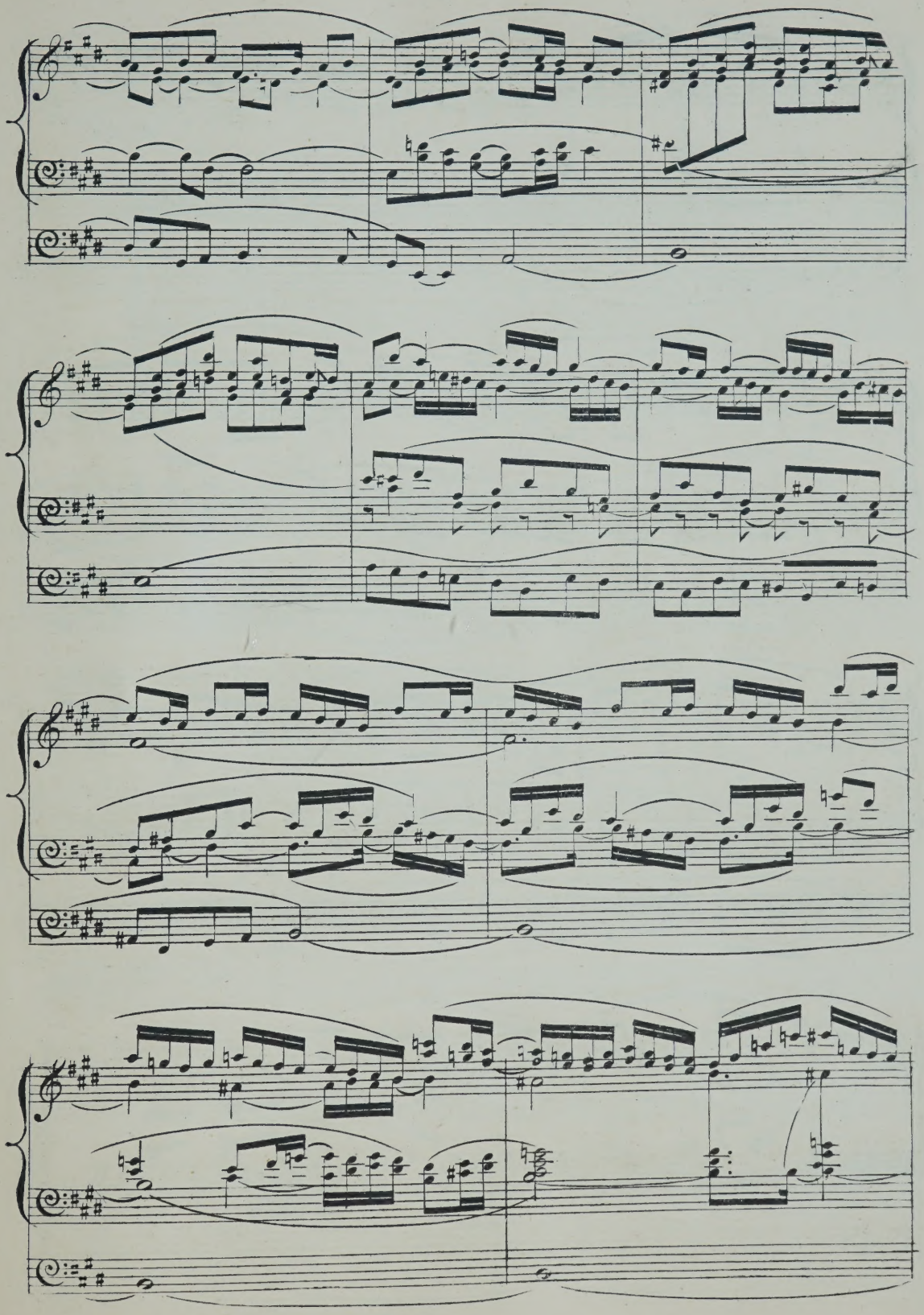

hr
hr
hr
hr
un poco più ritard.
Tempo.

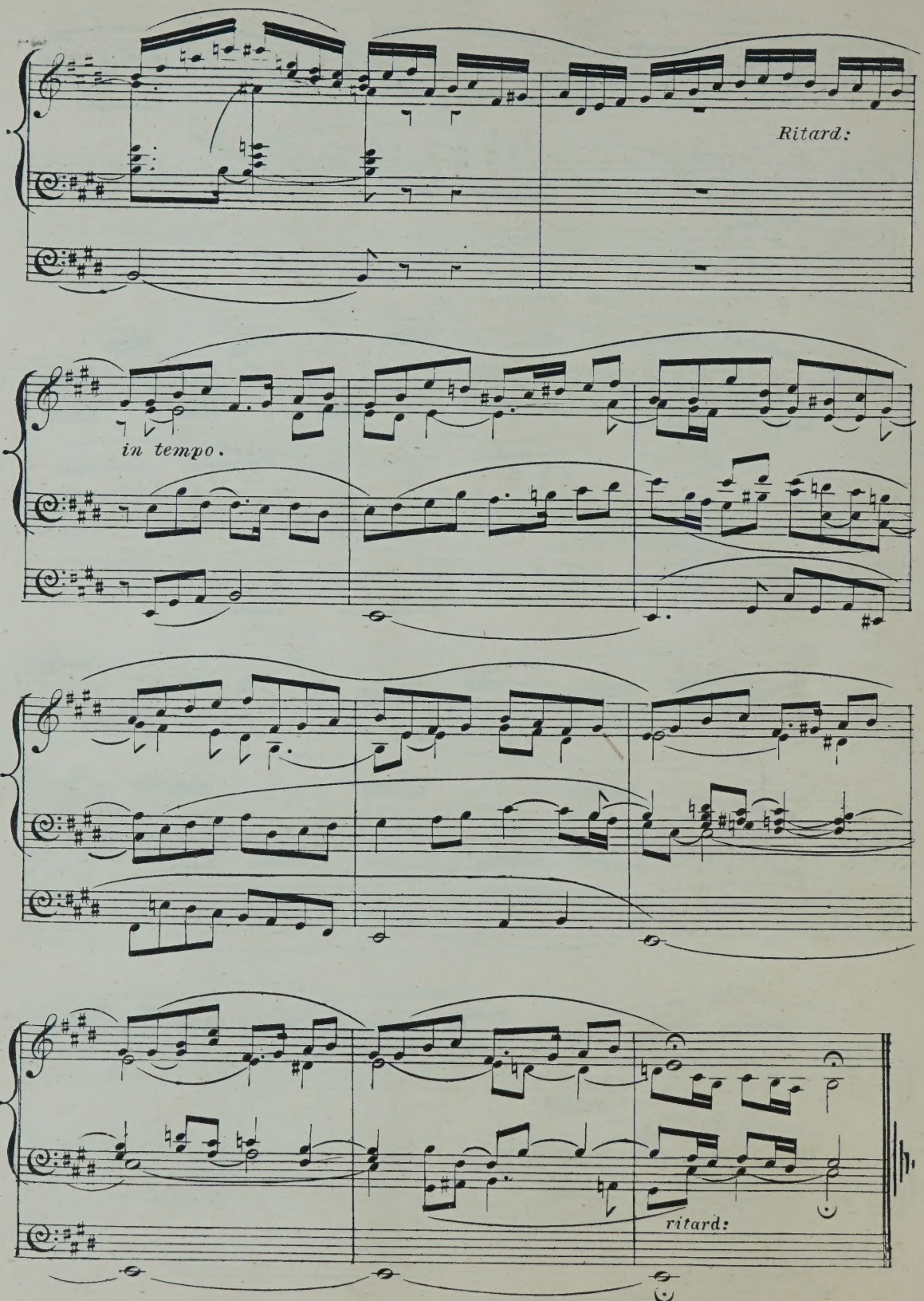

Ritard

XI.

Manual 1. Soft 8 feet Stops.
Pedale . with 16 feet.





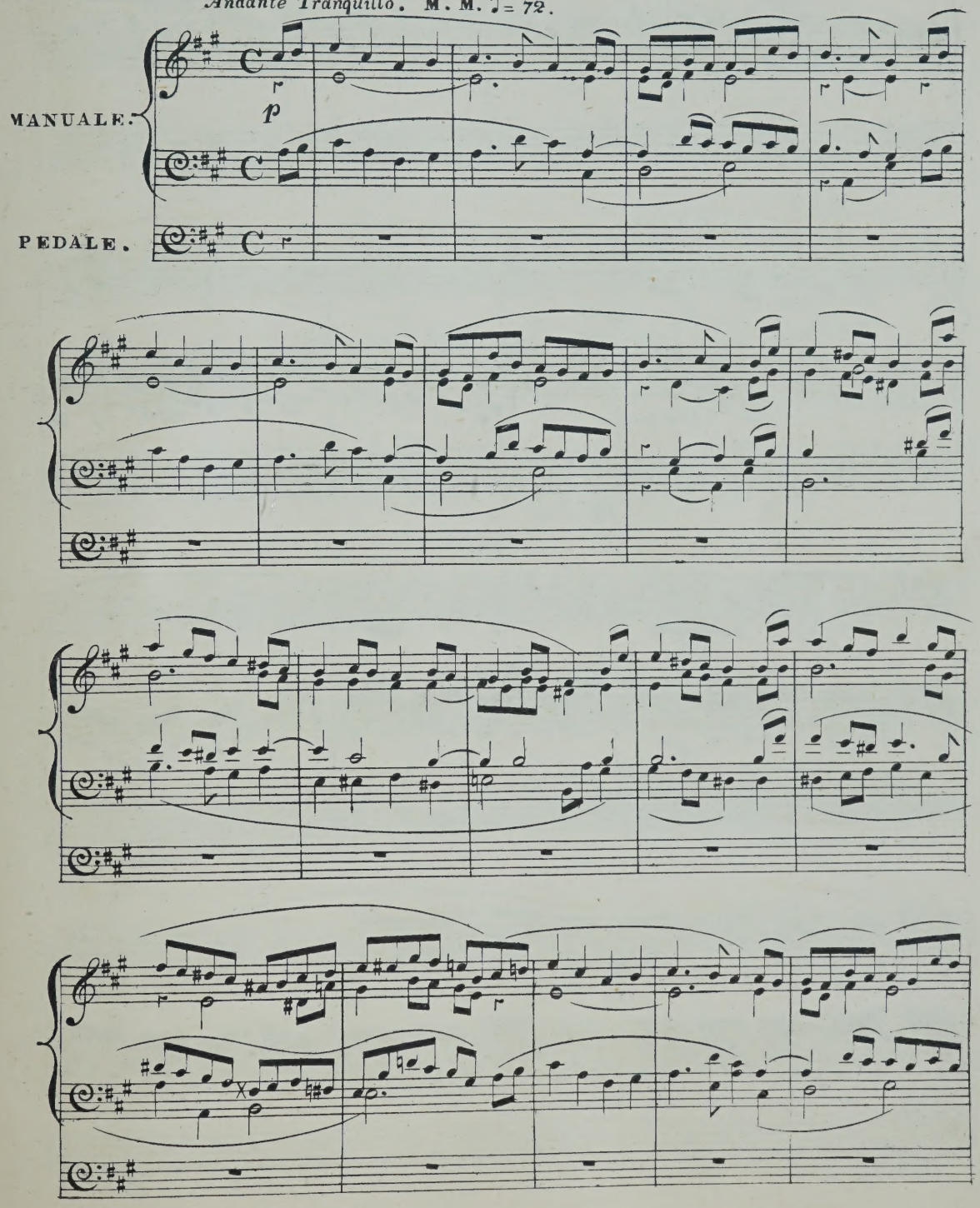

Ritard:
in tempo.
ritard:

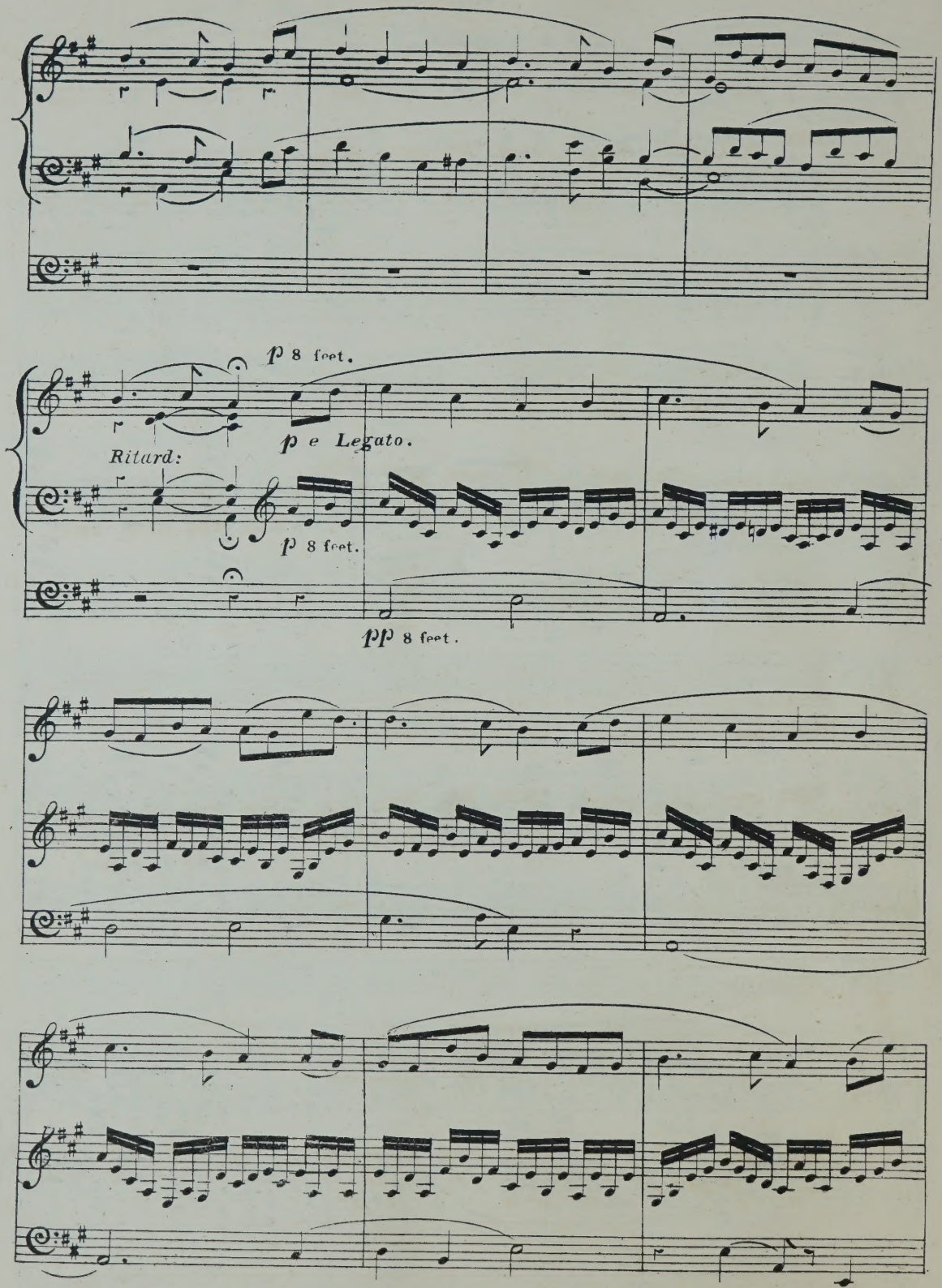
PASTORALE.

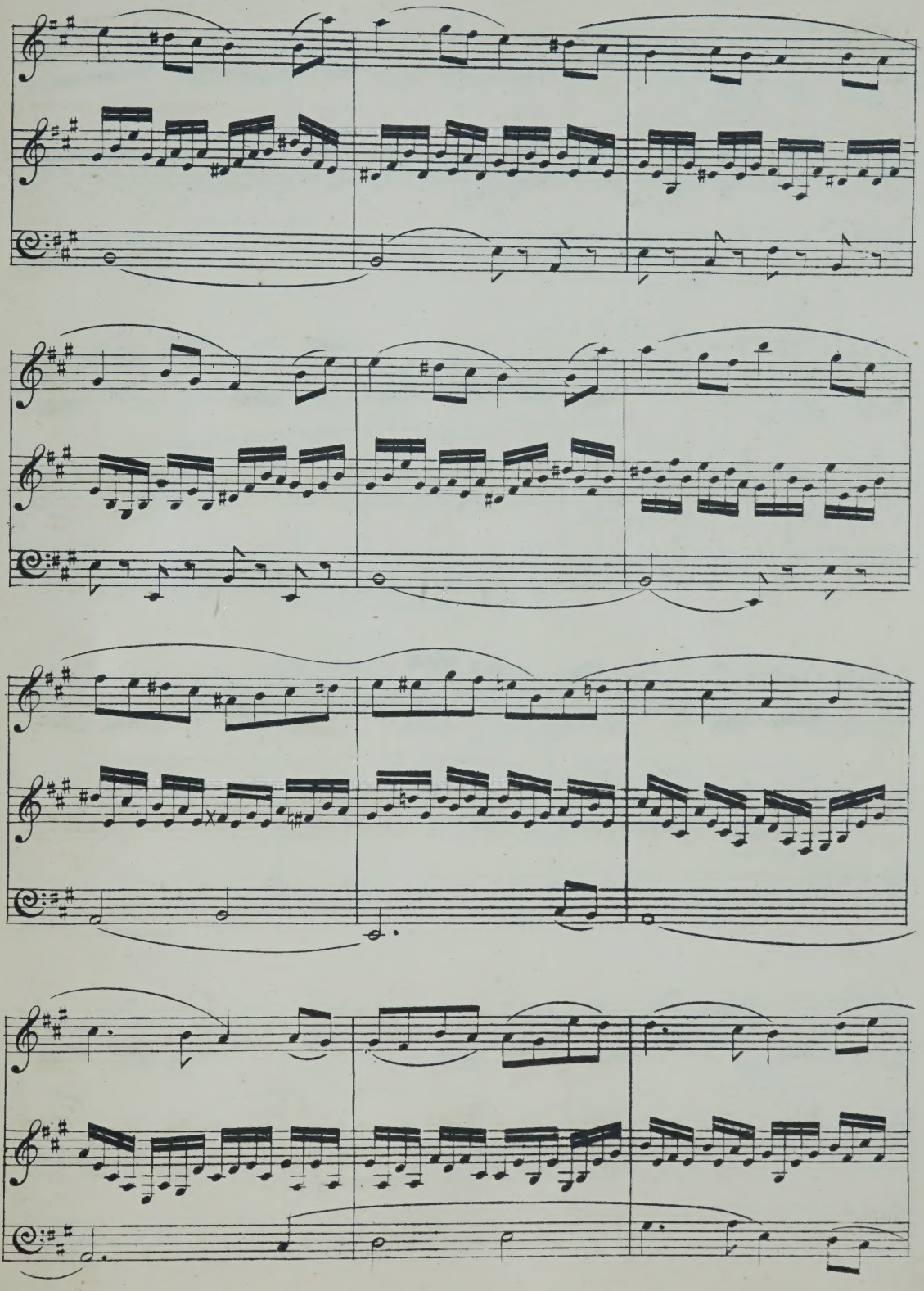
XII.

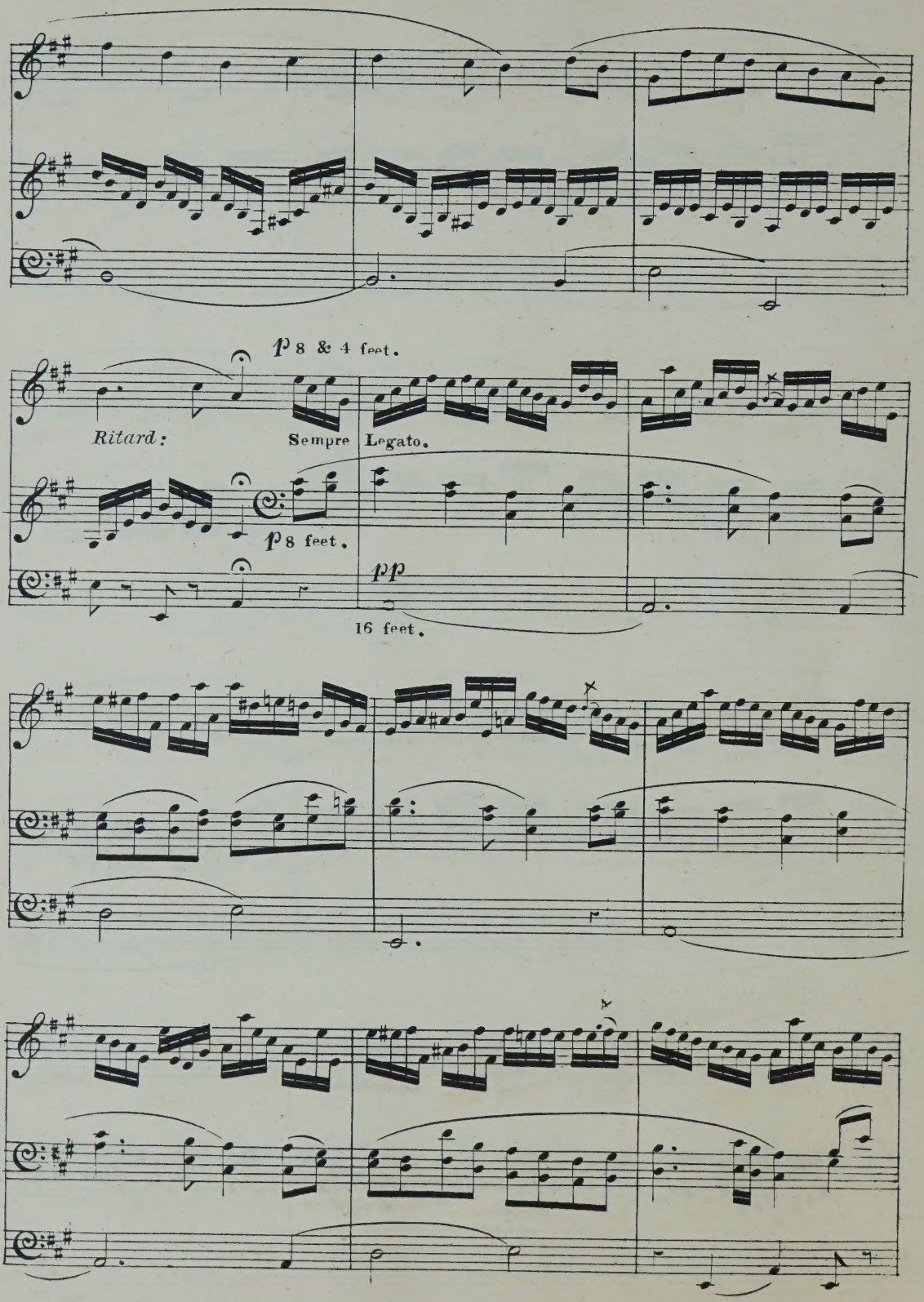
Manuale 2. 8 & 4 feet.

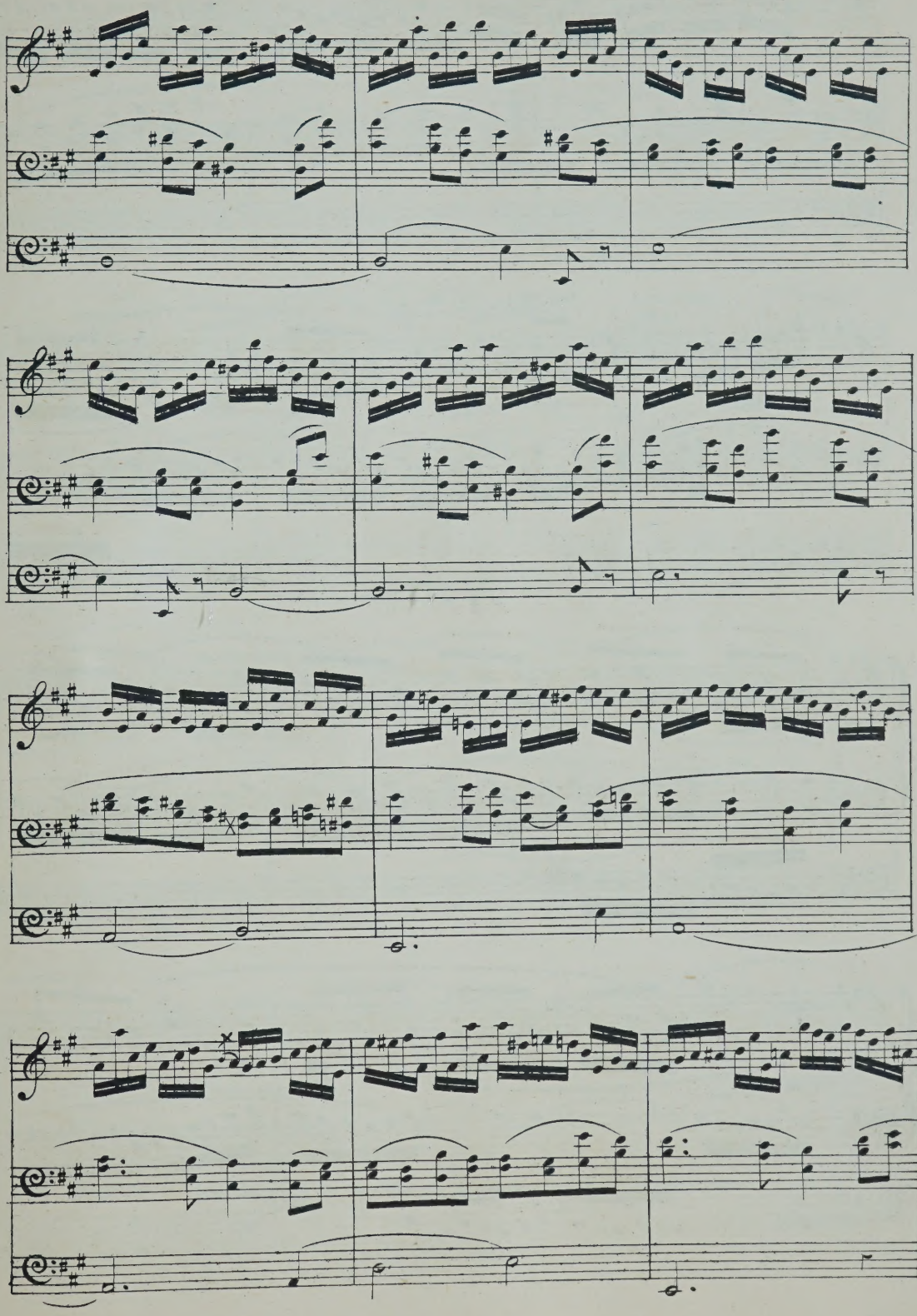
Andante Tranquillo. M. M. ♩= 72.

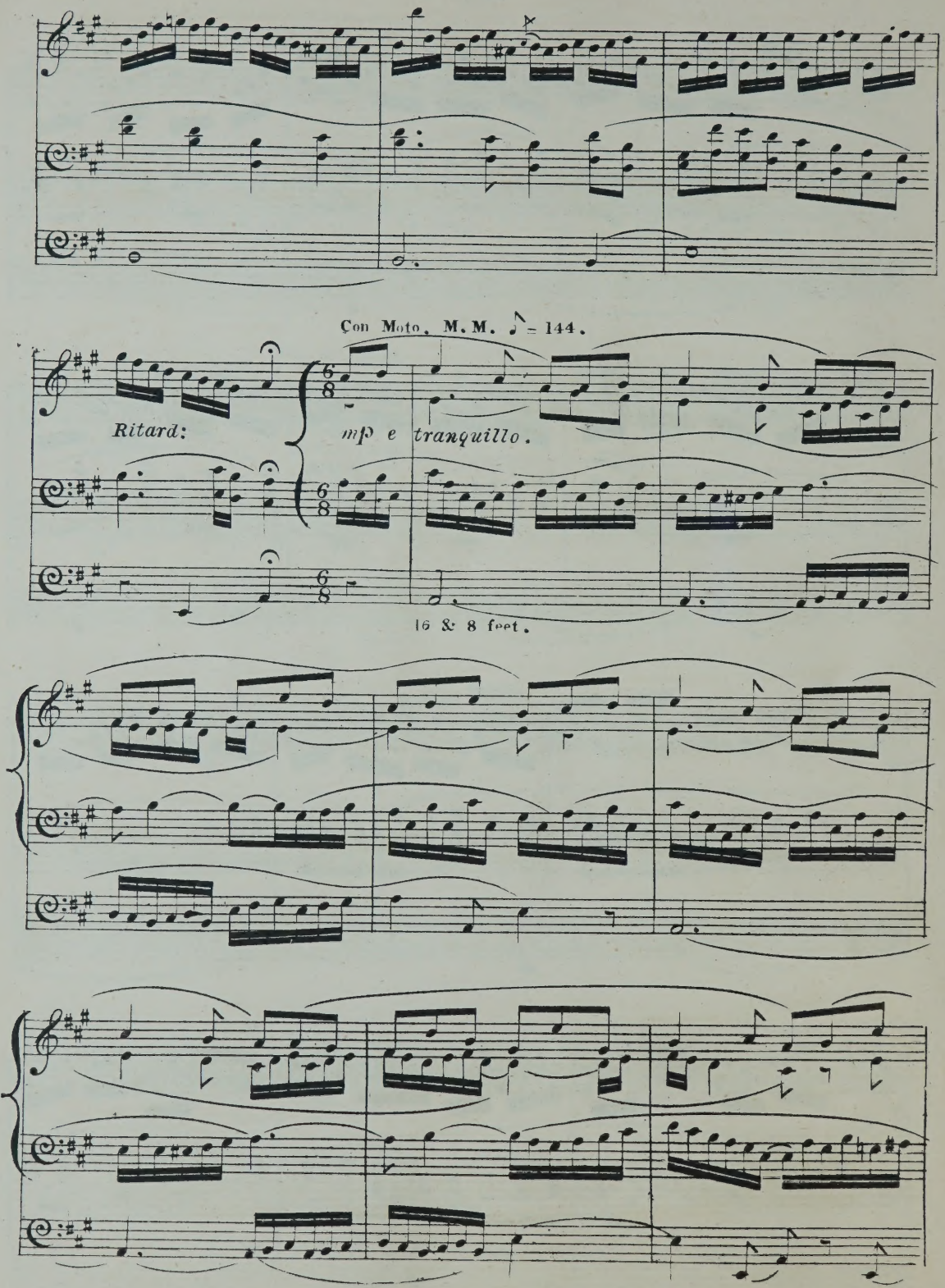


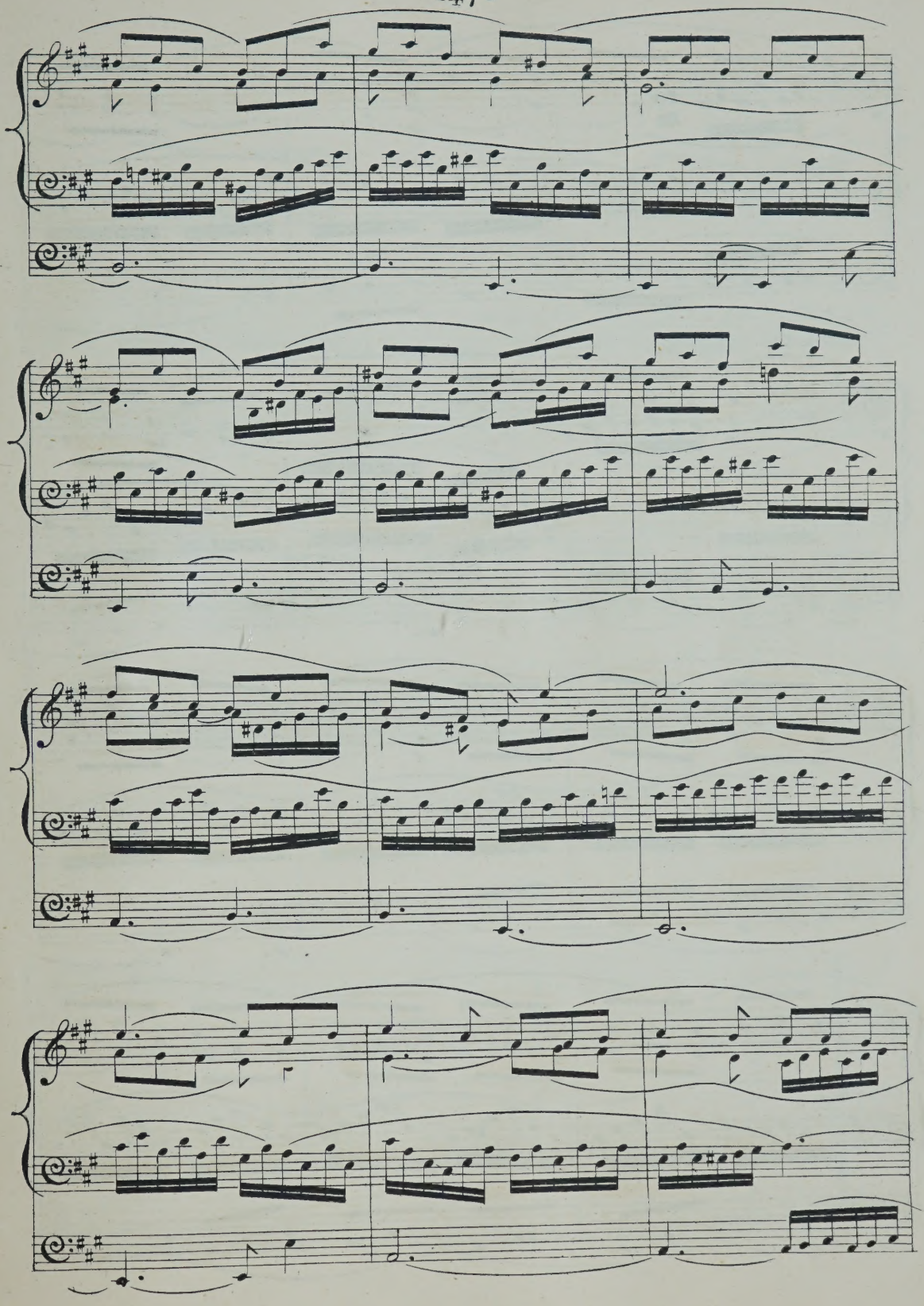

p 8 feet.
p e Legato.
Ritard:
p 8 feet.
pp 8 feet.

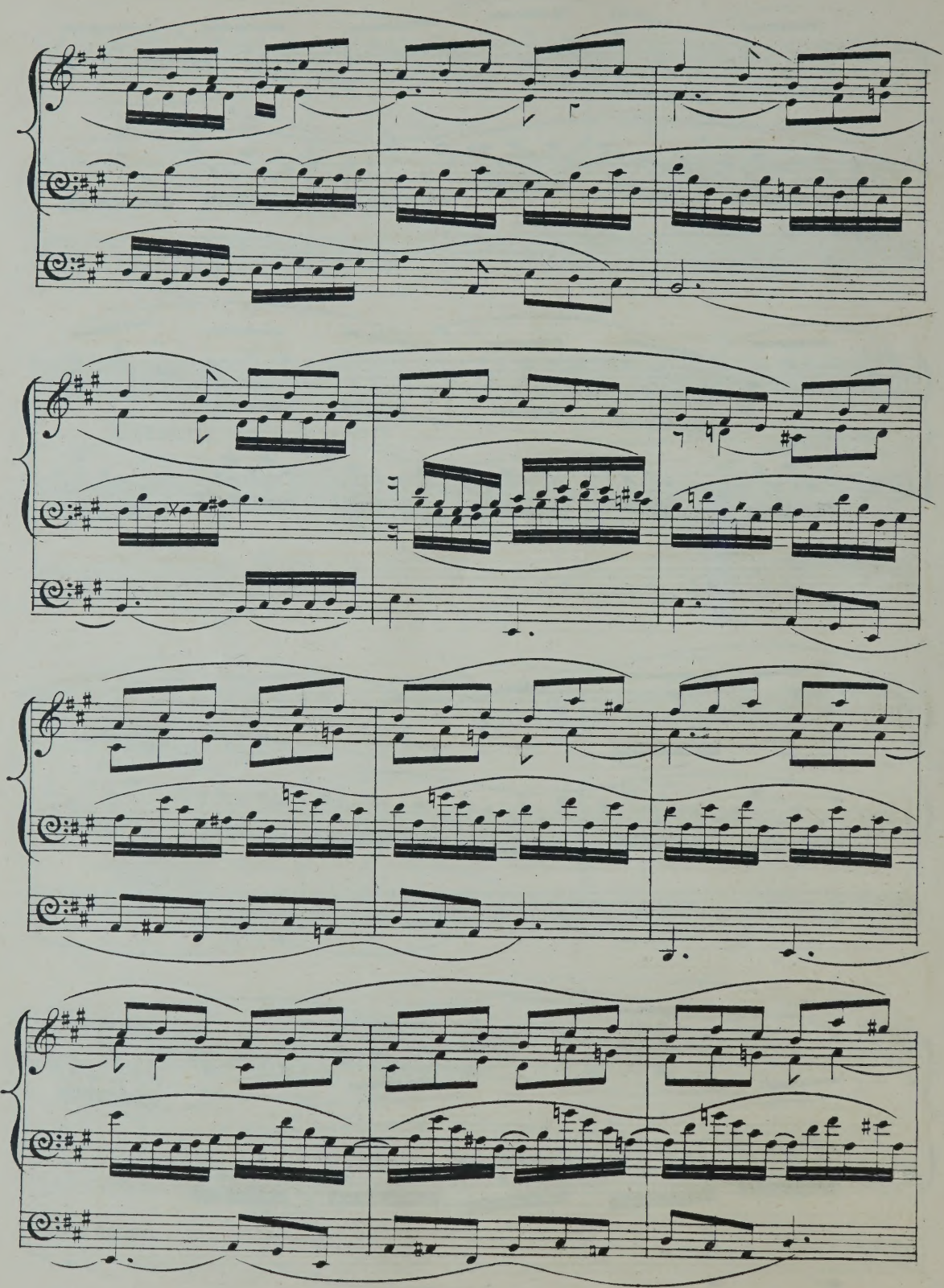


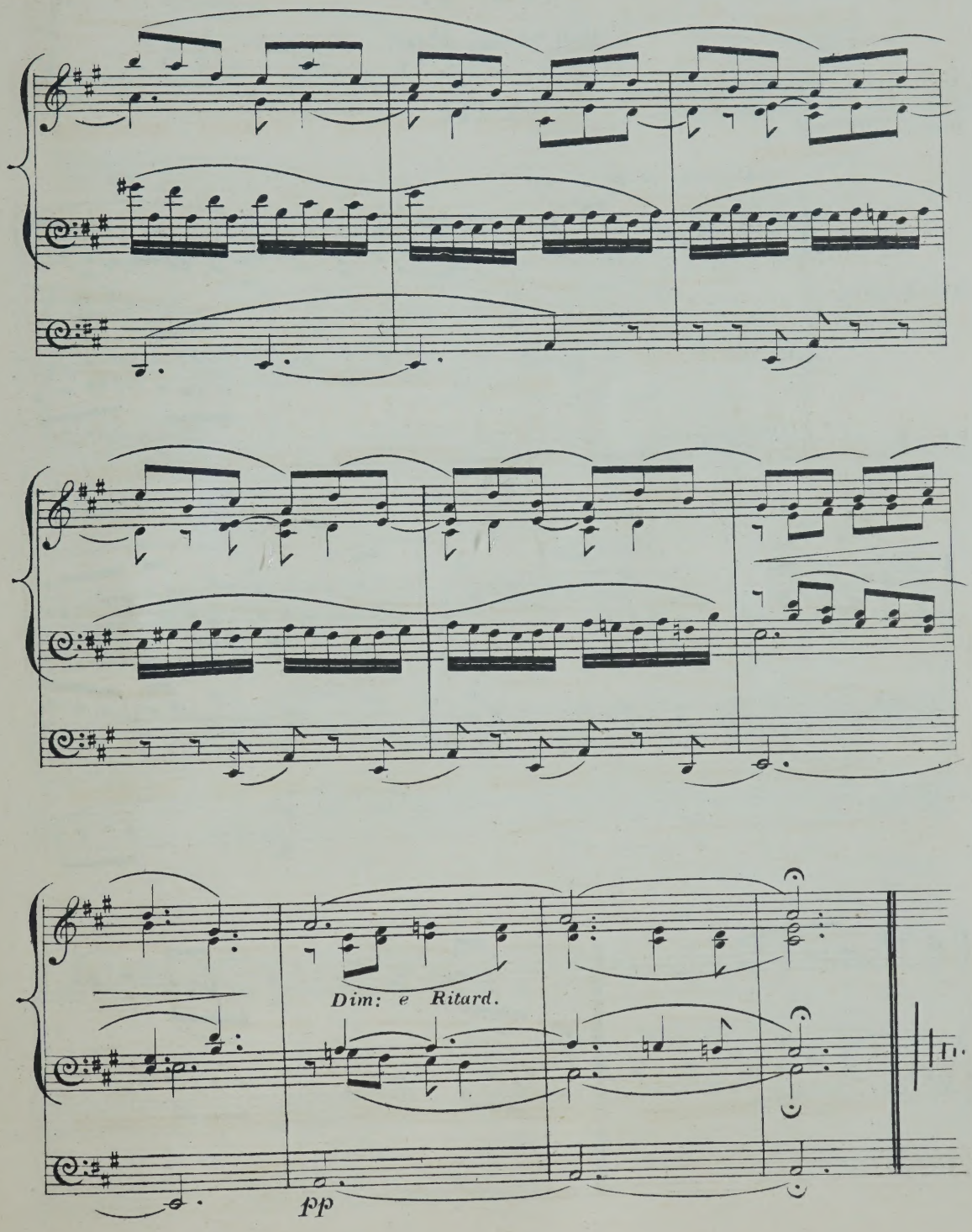

p 8 & 4 feet.
Ritard:
Sempre Legato.
p 8 feet.
pp
16 feet.




Con Moto. M.M. ♪ = 144.
Ritard:
mp e tranquillo.
16 & 8 feet.






Dim: e Ritard.
pp

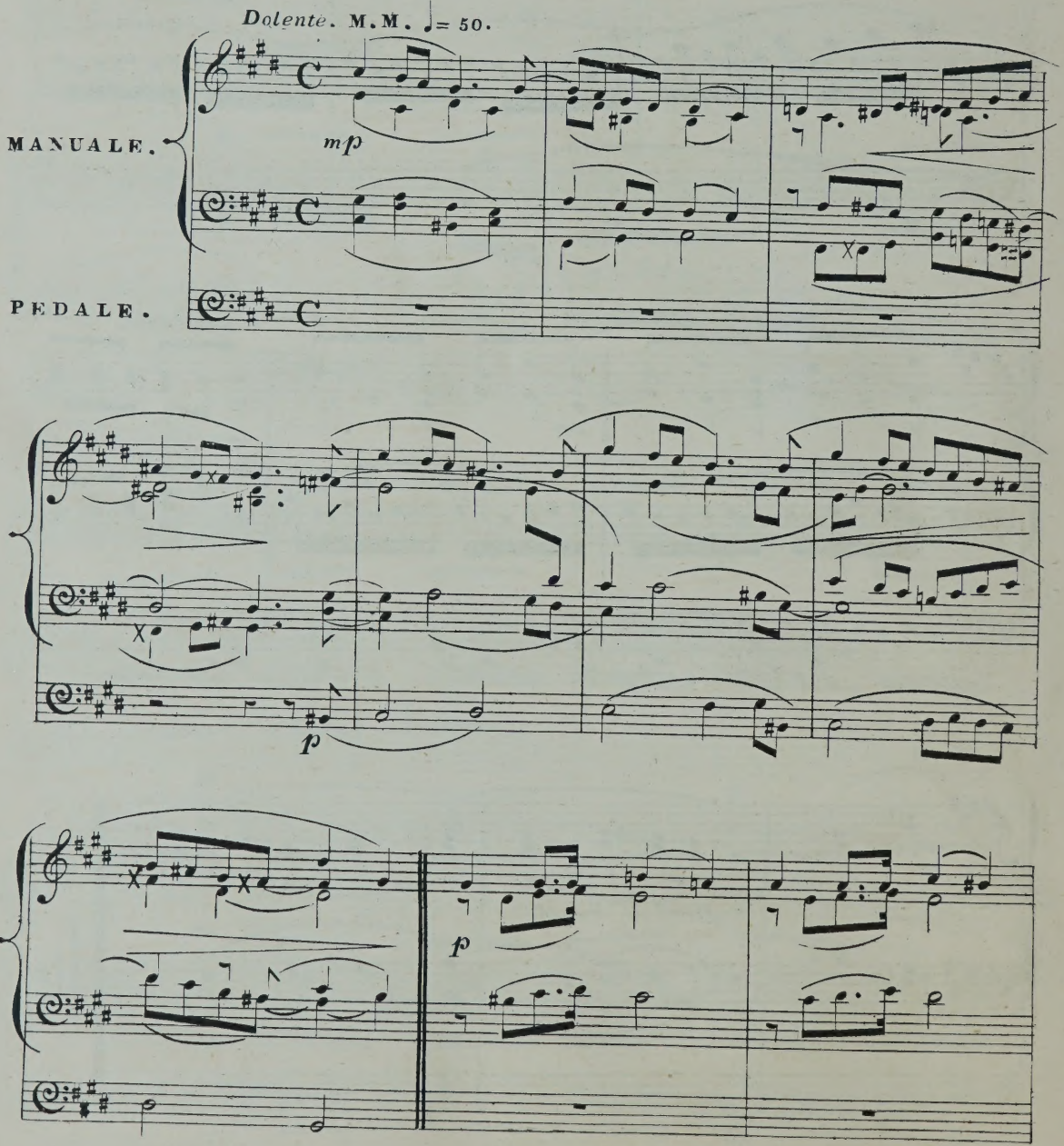
IN MEMORIAM

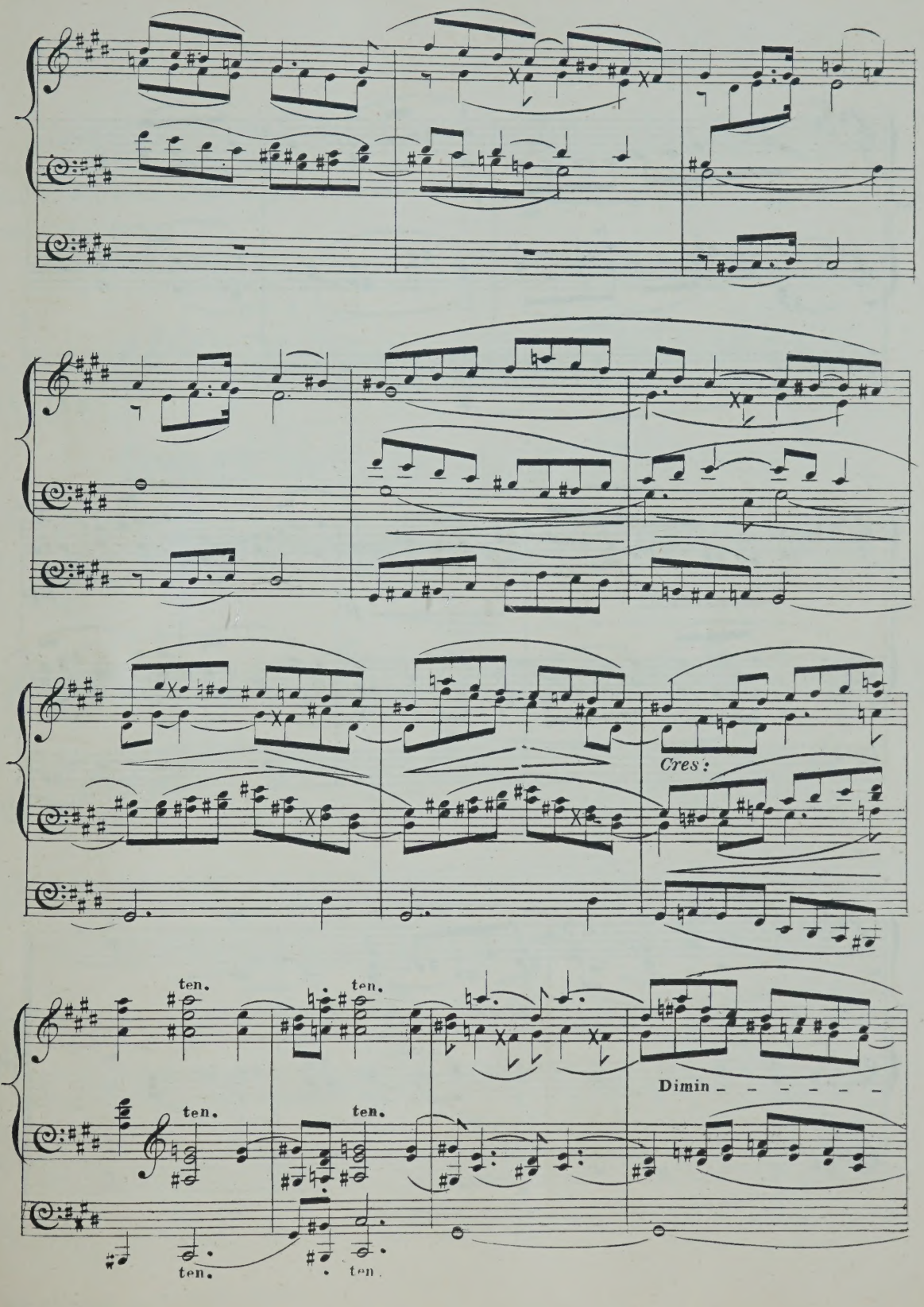
F. M. B.

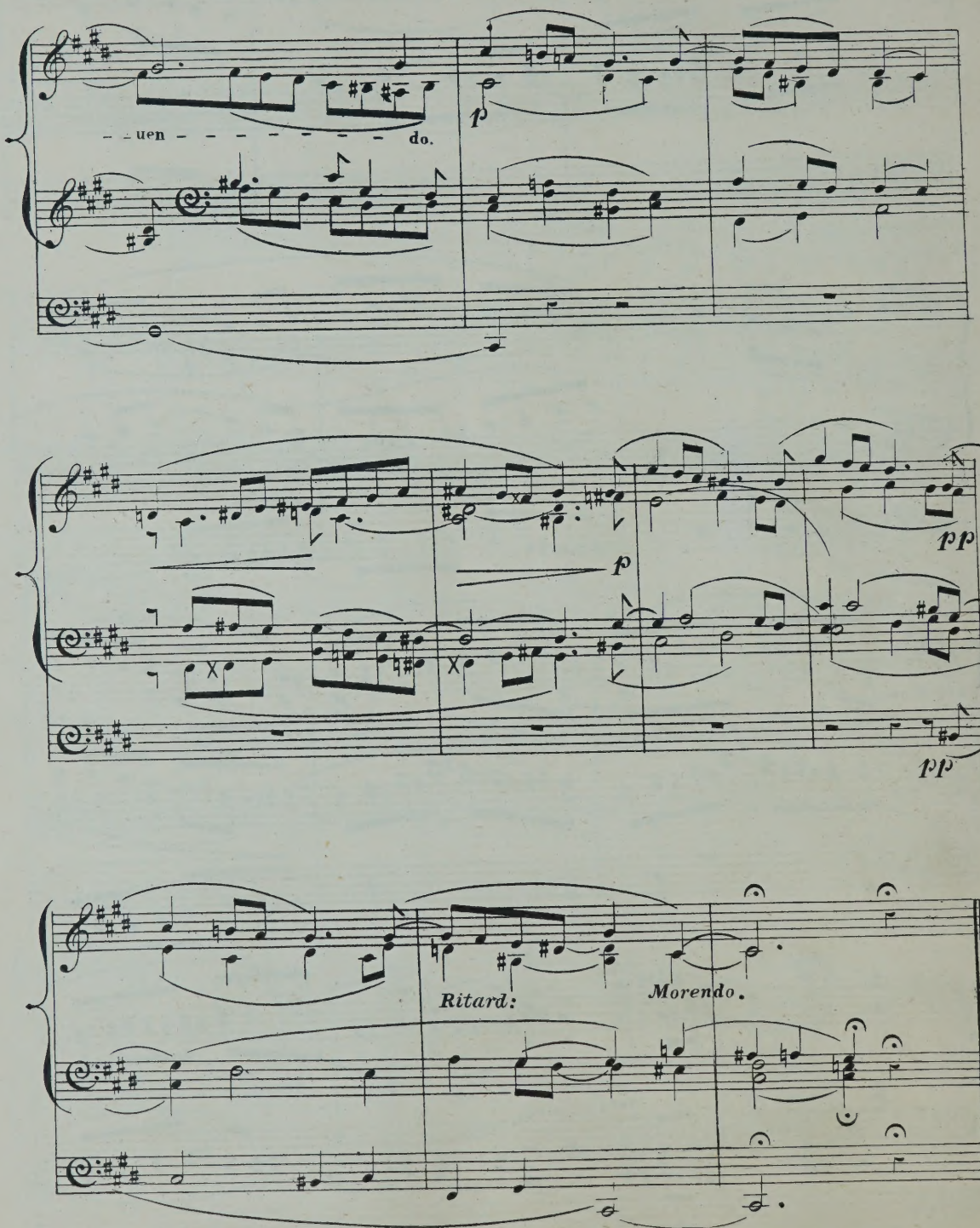
Obiit November 4th. 1847.

Swell Organ – Diapasons 8 feet, and
Flute 4 feet, with Hautbois 8 feet.
Pedale, with 16 feet.

XIII.




Cres:
ten.
ten.
ten.
ten.
ten.
ten.
Dimin _ _ _ _ _ _


- - uen - - - - - - - - - do.
p
p
pp
pp
Ritard:
Morendo.

Manual 2. Soft 8 and 4 feet Stops, combined with
Manual 1. Soft 8 and 4 feet Stops.
Pedale. with 16 feet.

XIV.

Larghetto. M. M. ♩ = 69.

Man. 2.

MANUALE.

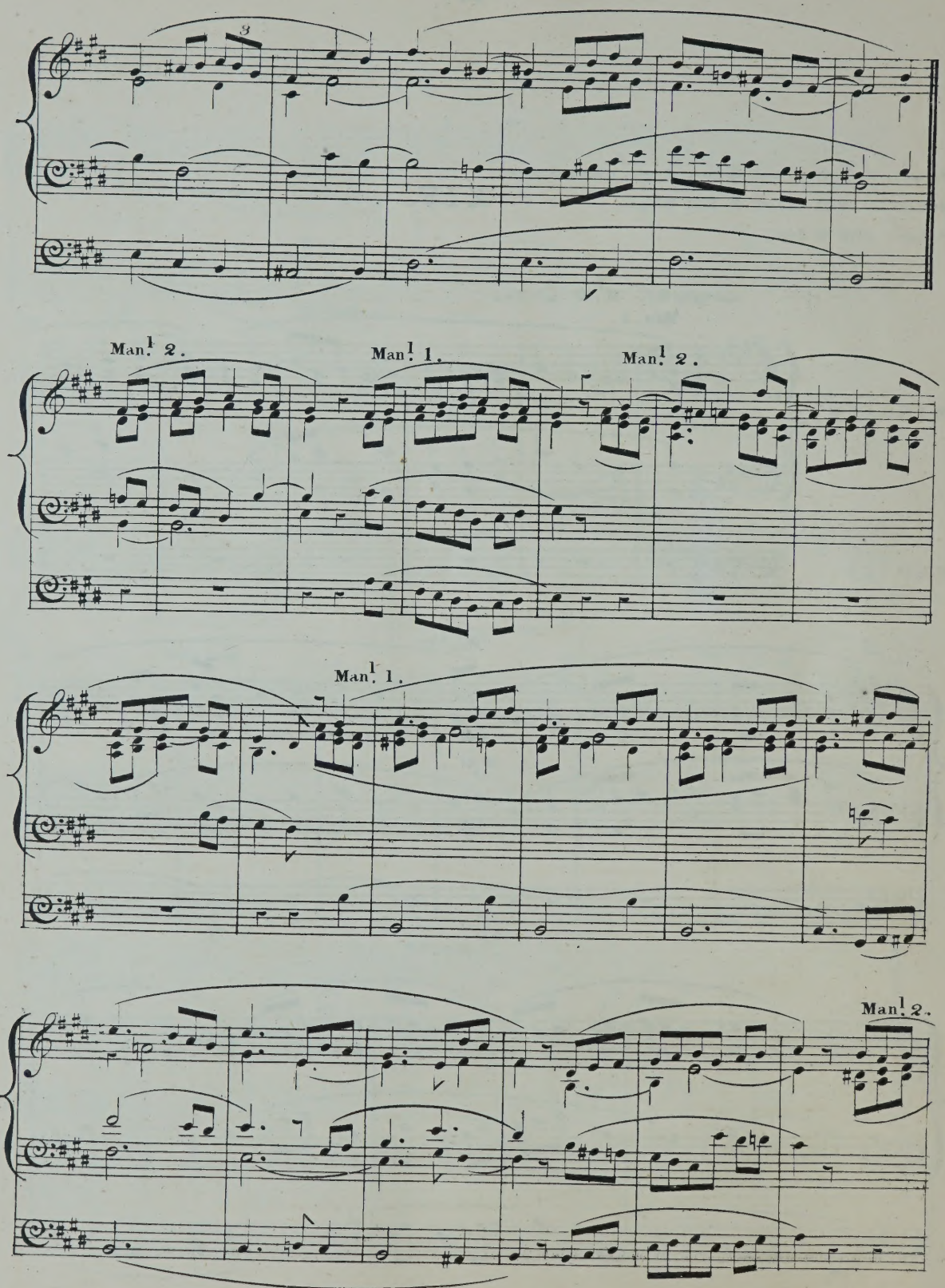
PEDALE.

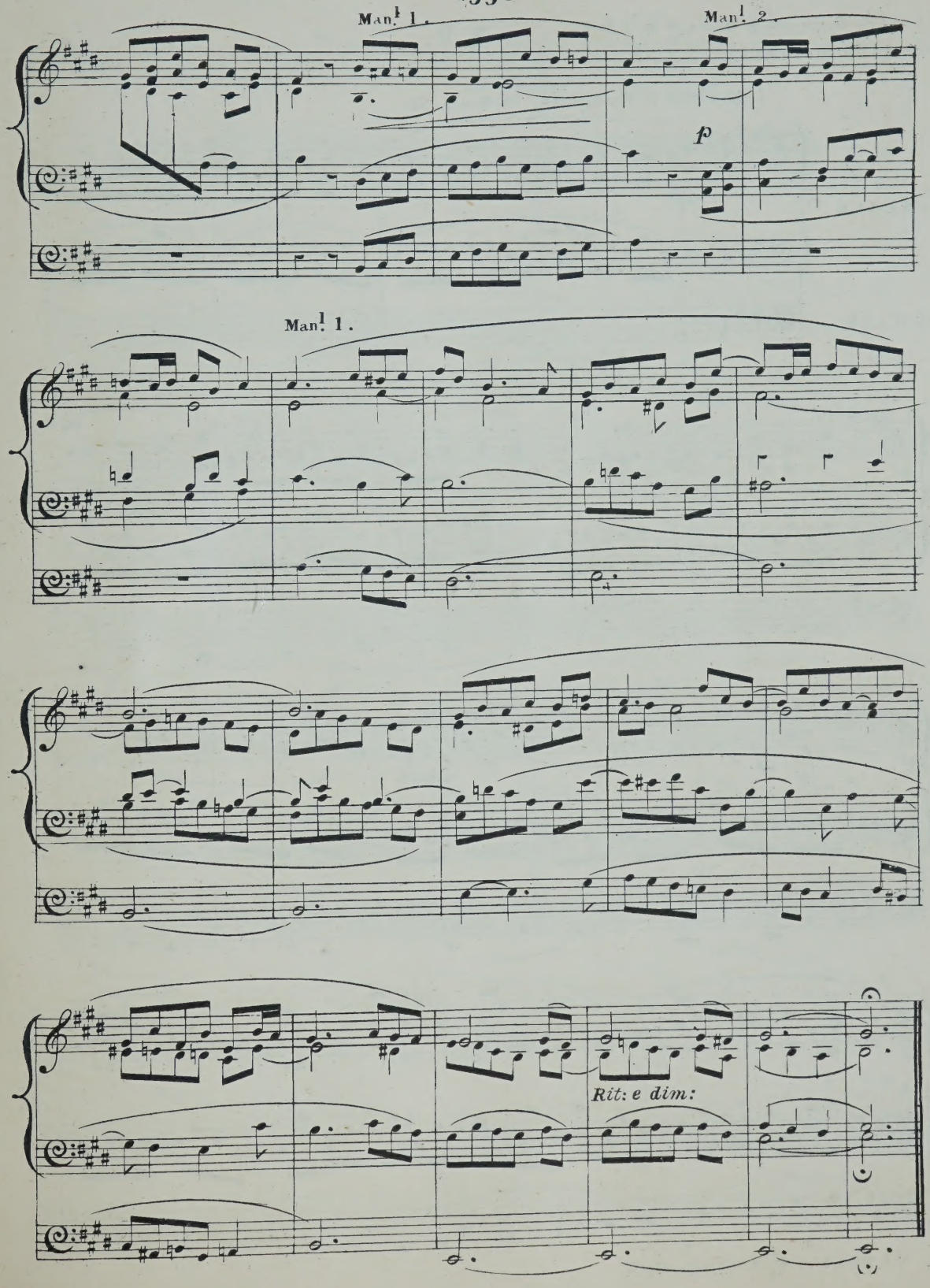
p

Man. 1.

mp

mp

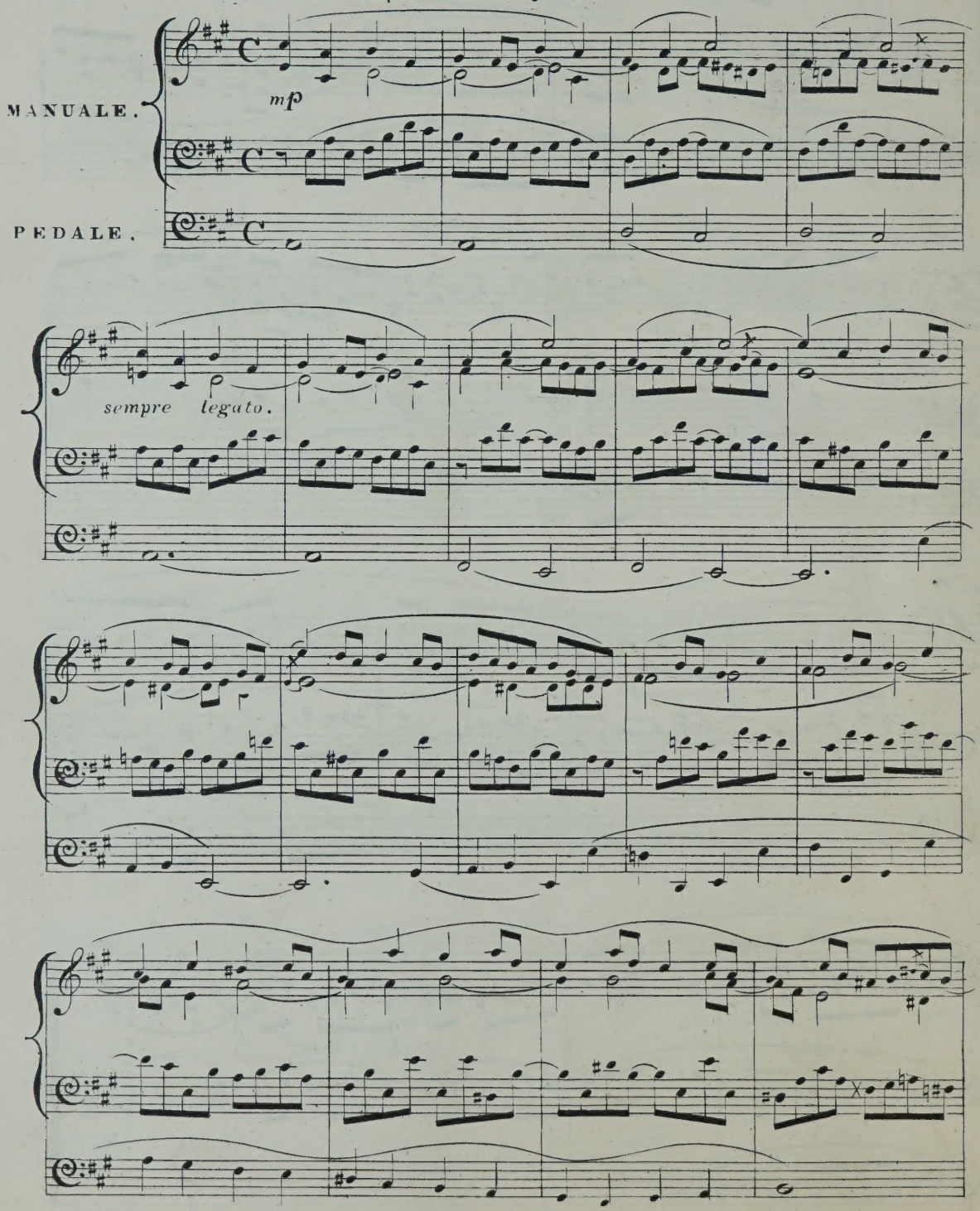

3
Man.l 2.
Man.l 1.
Man.l 2.
Man.l 1.
Man.l 2.

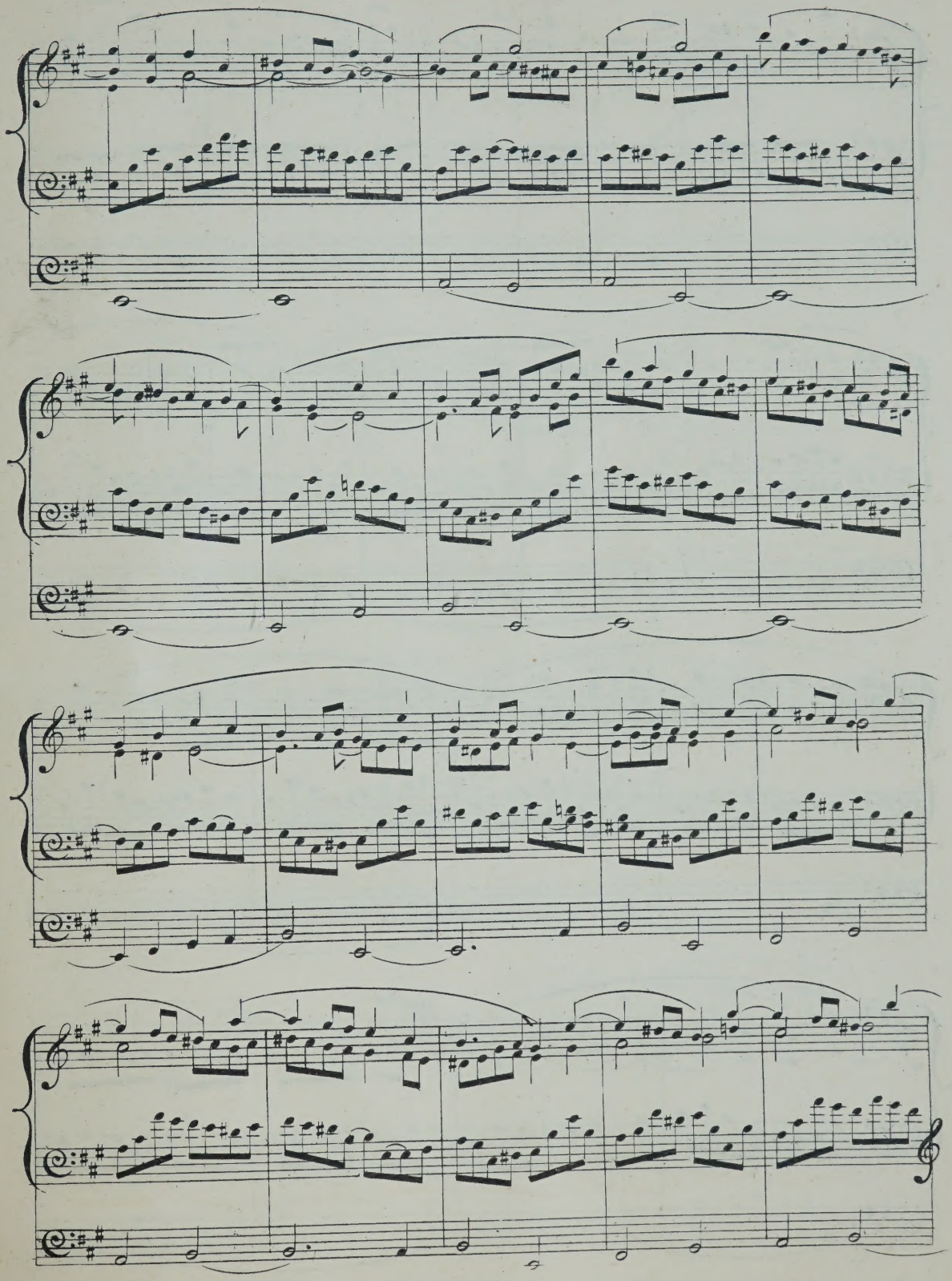

Man.l 1.
Man.l 2.
p
Man.l 1.
Rit: e dim:

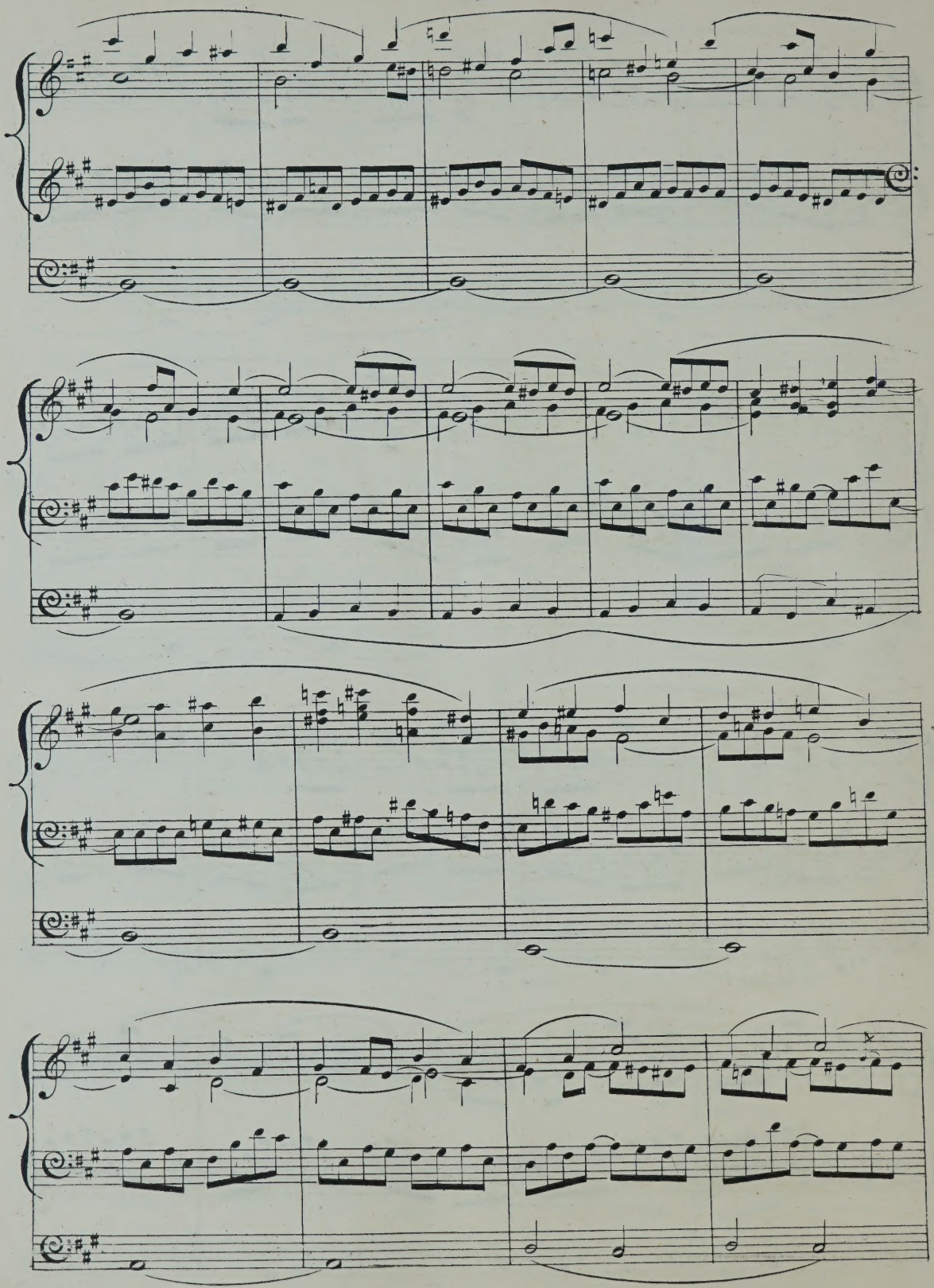
Manual 1. Diapasons & Flute, 8 & 4 feet.
Pedale. 16 & 8 feet.

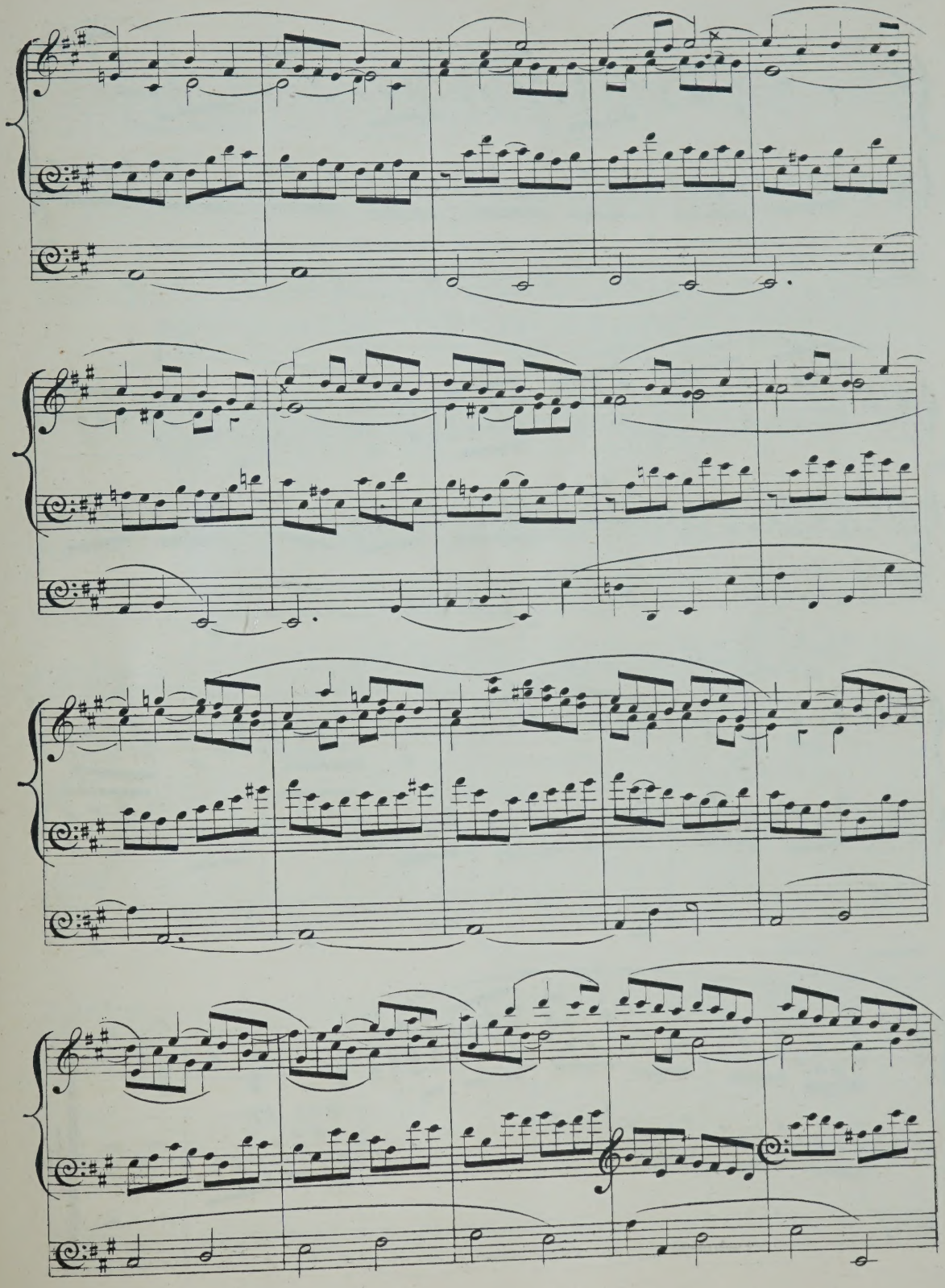
XV.

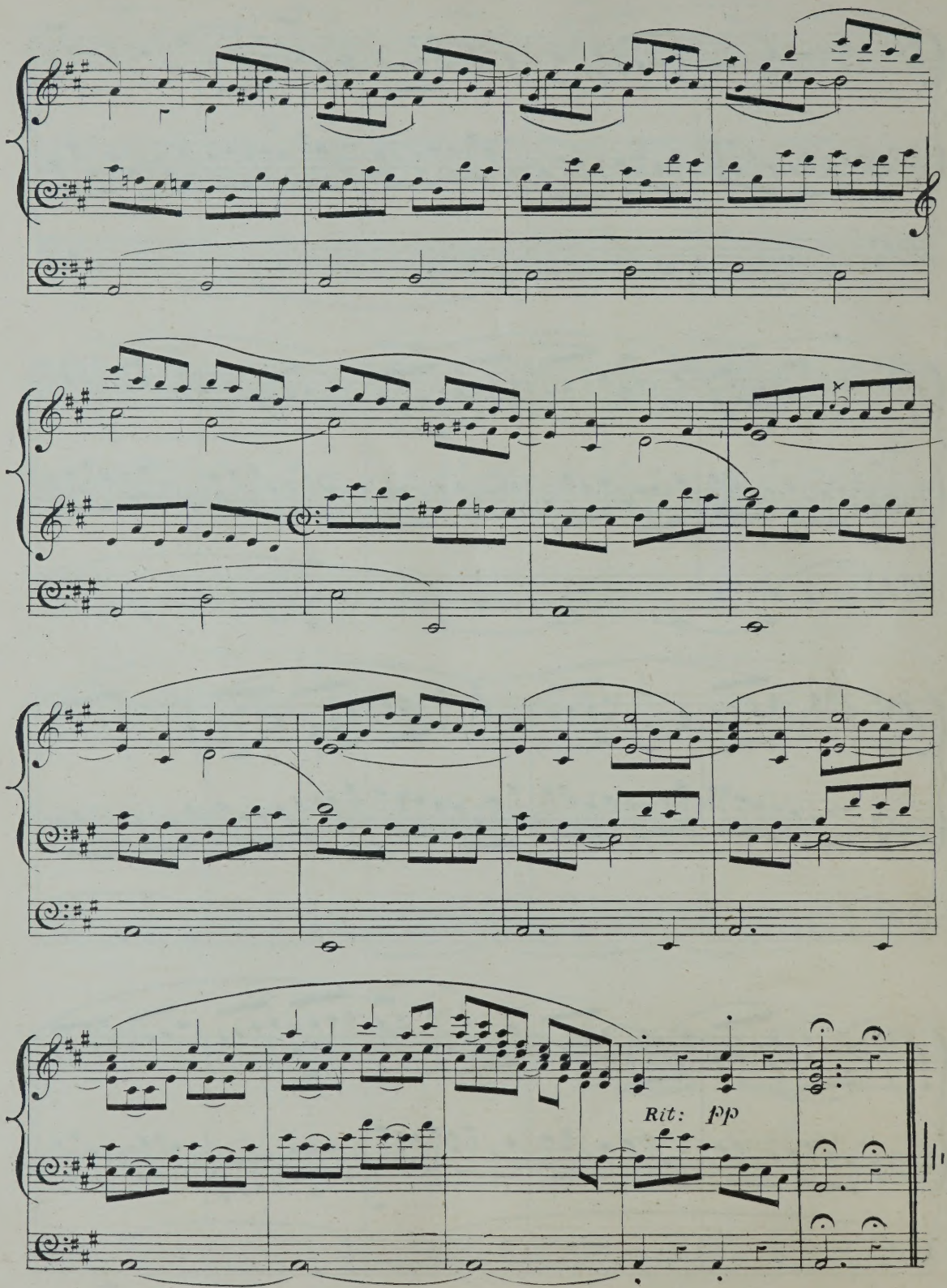
Moderato e Tranquillo. M.M. ♩ 92.









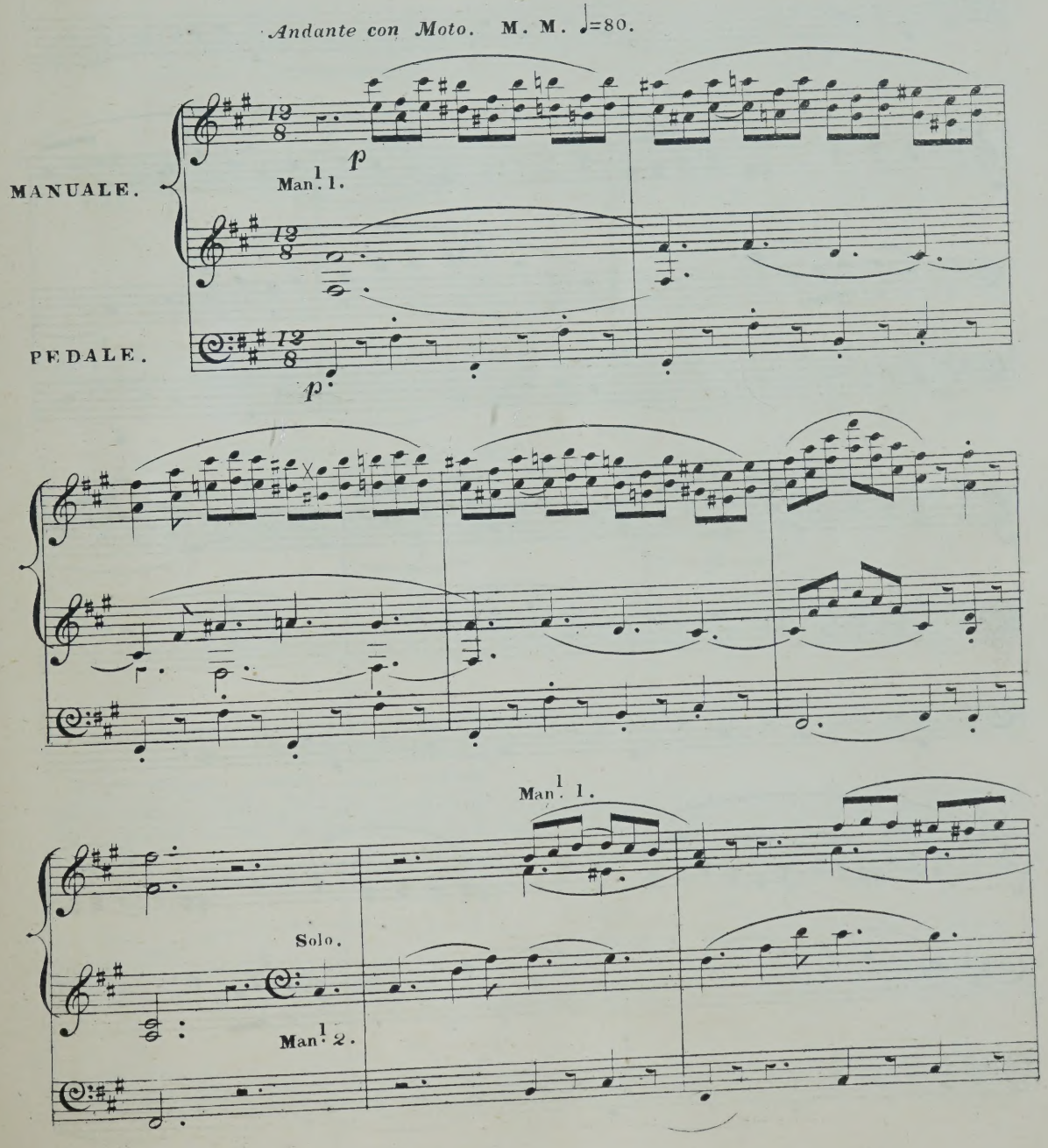

Rit: pp

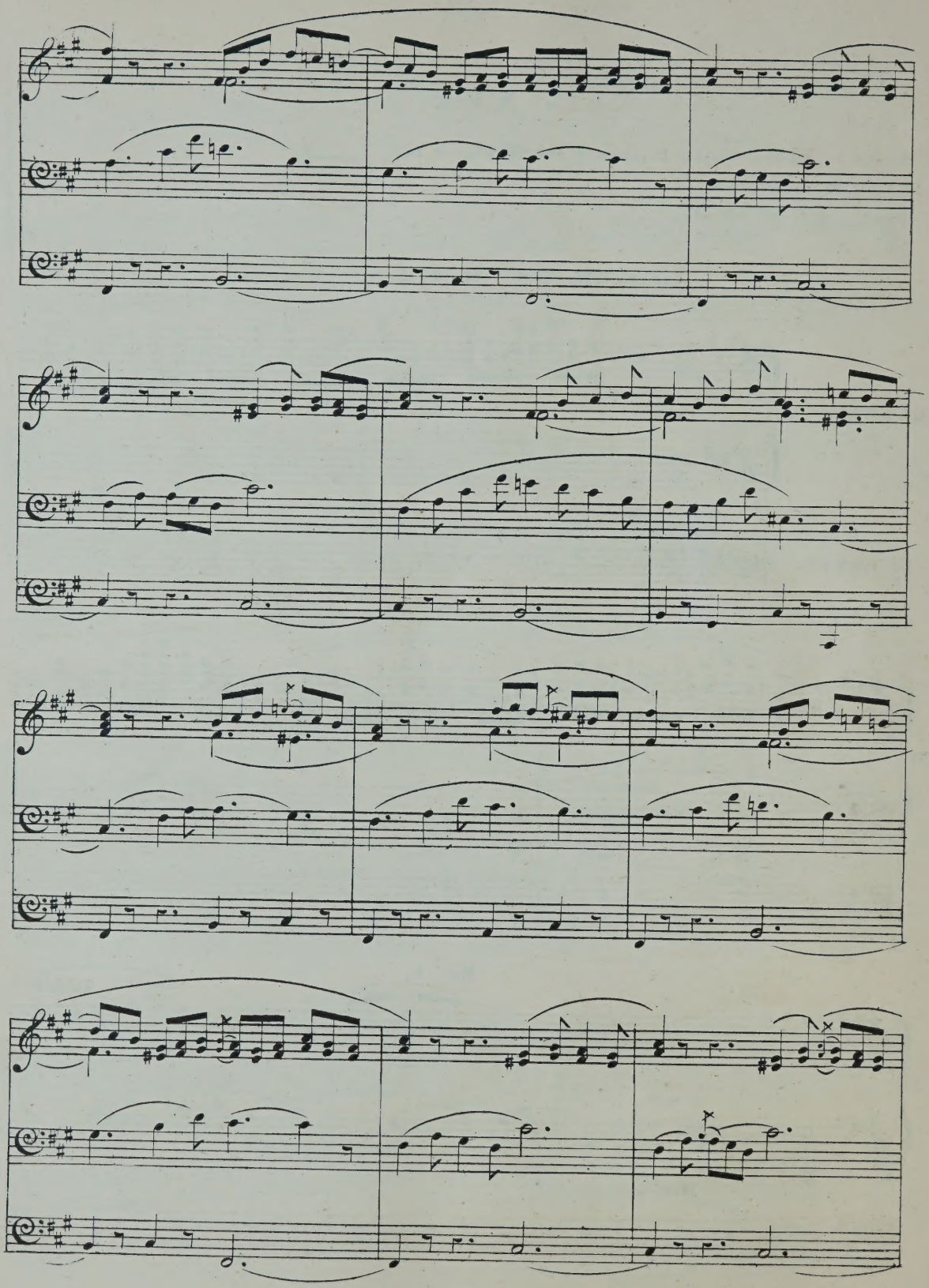
XVI.

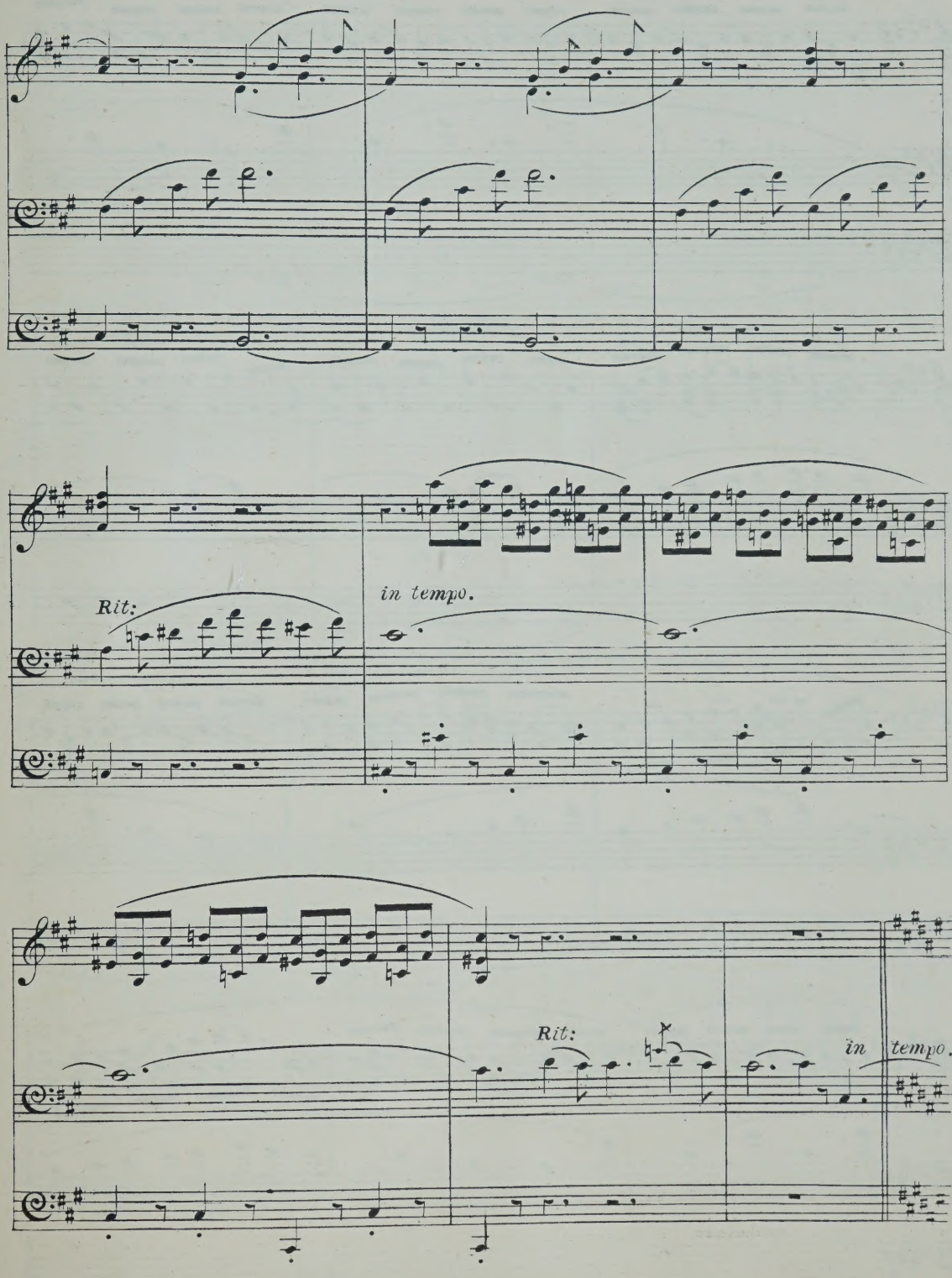
Manual 1. Gamba, Stopp'd Diapason 8 feet, & Flute 4 feet.

Manual 2. 8 feet Reed.

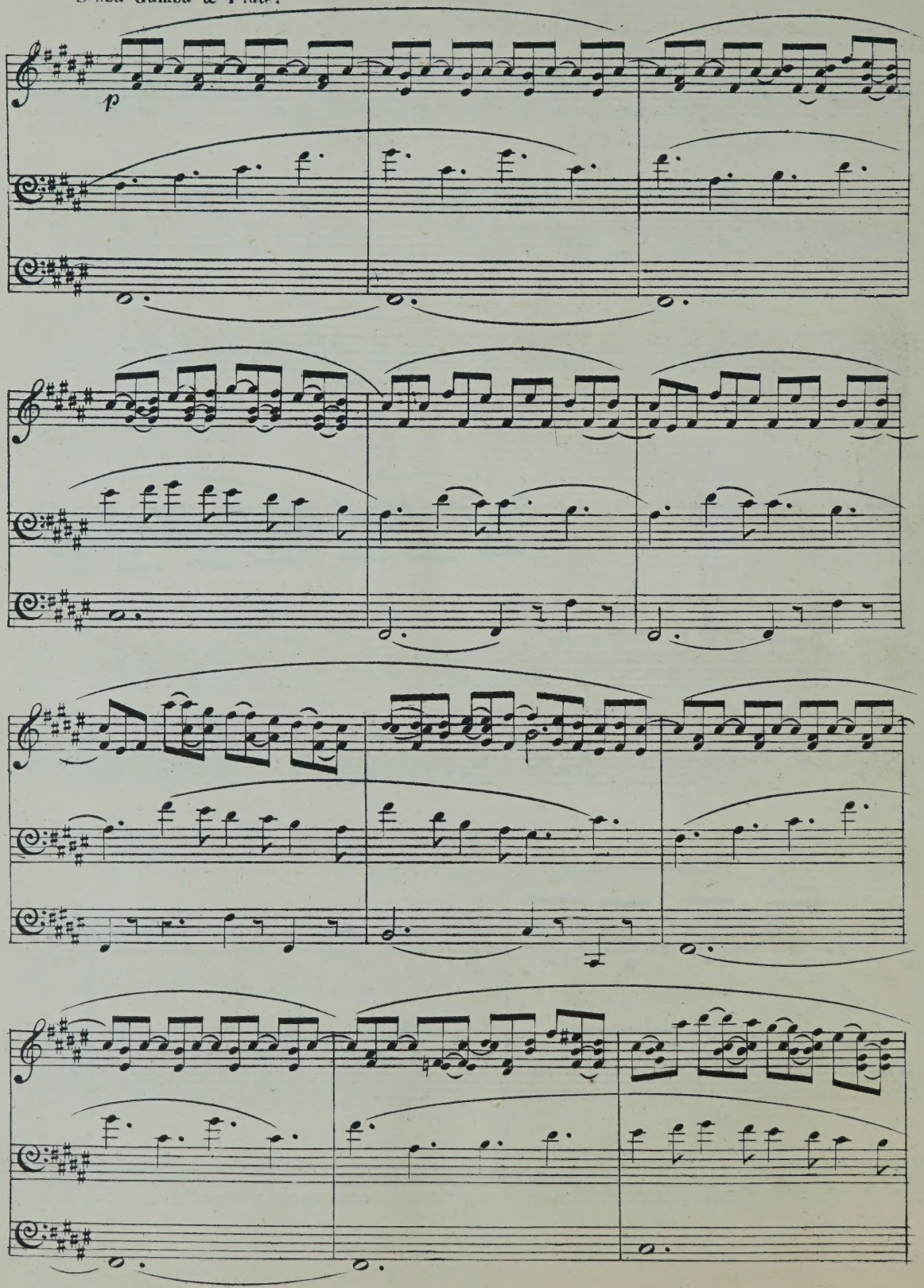
Pedale. Soft 16 feet Stop.

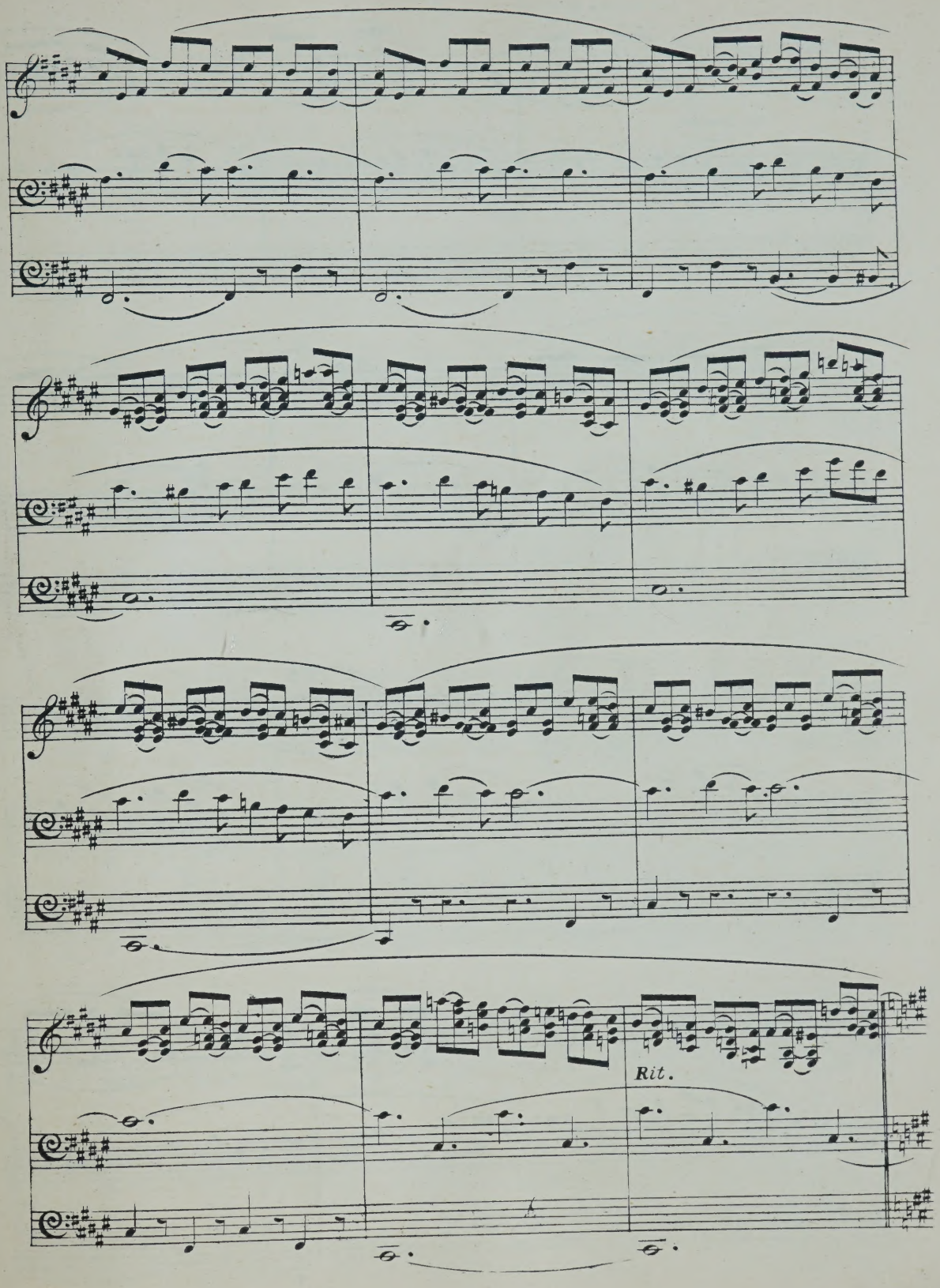





Rit:
in tempo.
Rit:
in tempo.

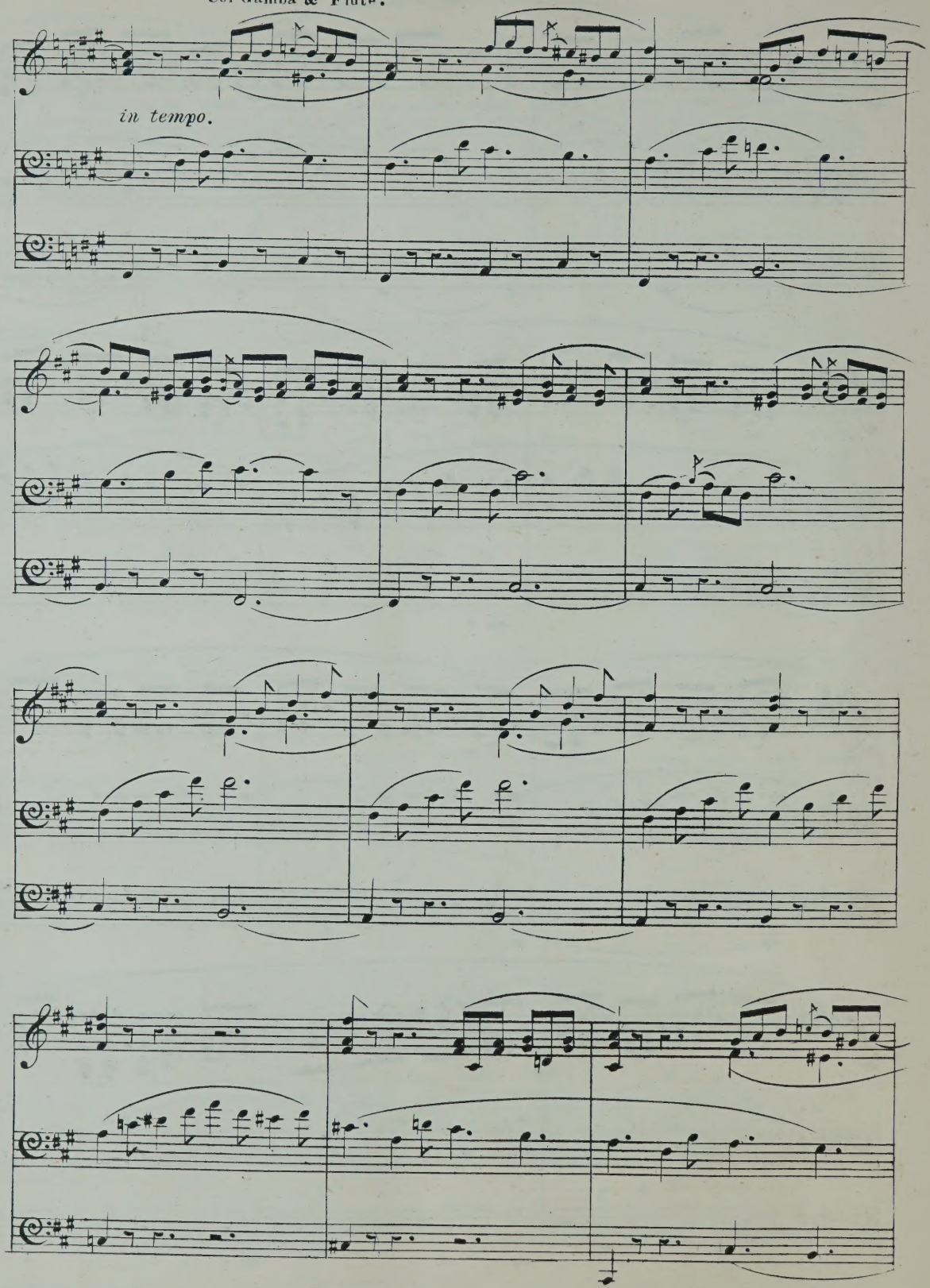
Senza Gamba & Flute.

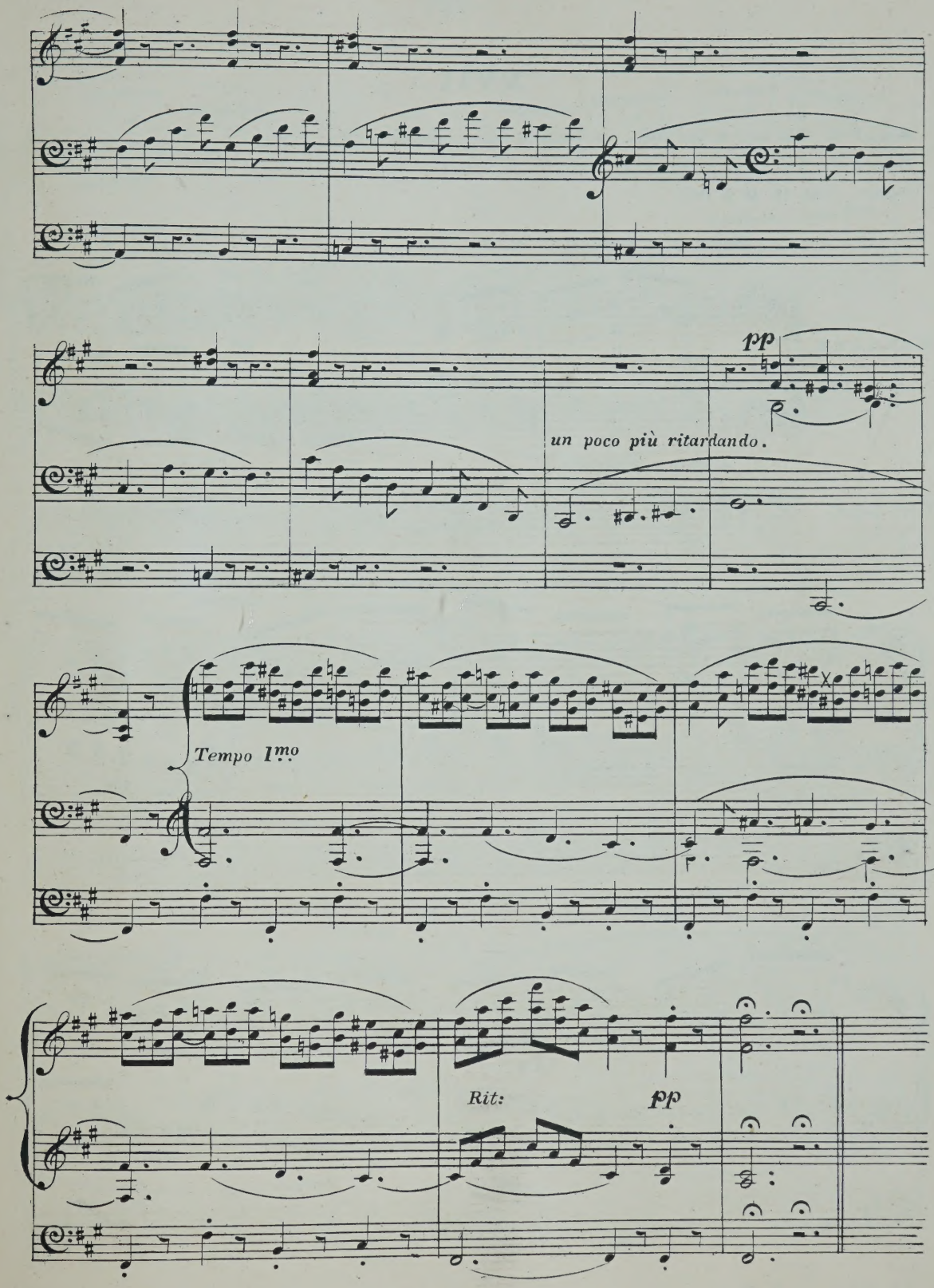



Rit.

Col Gamba & Flute.

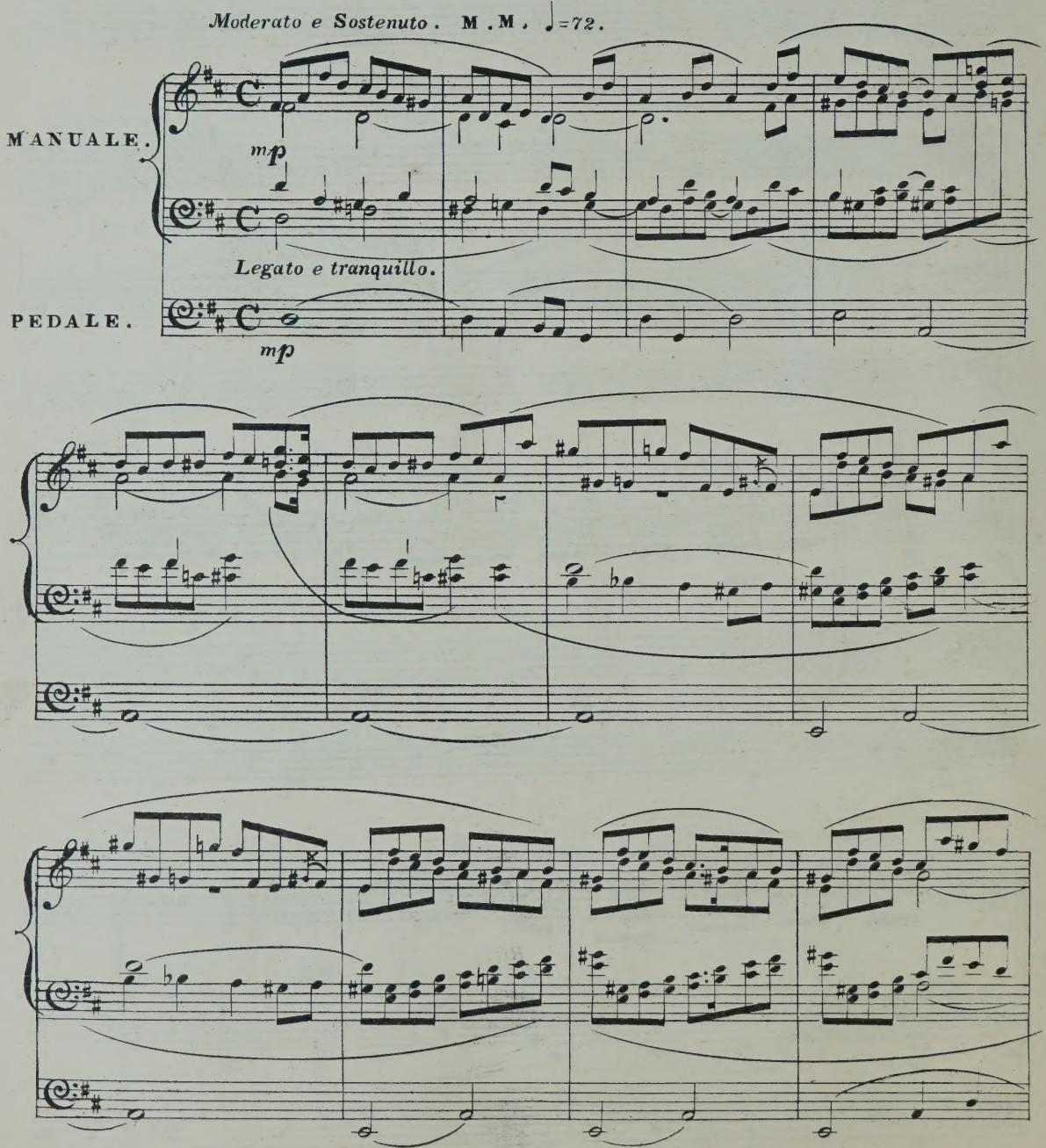
in tempo.

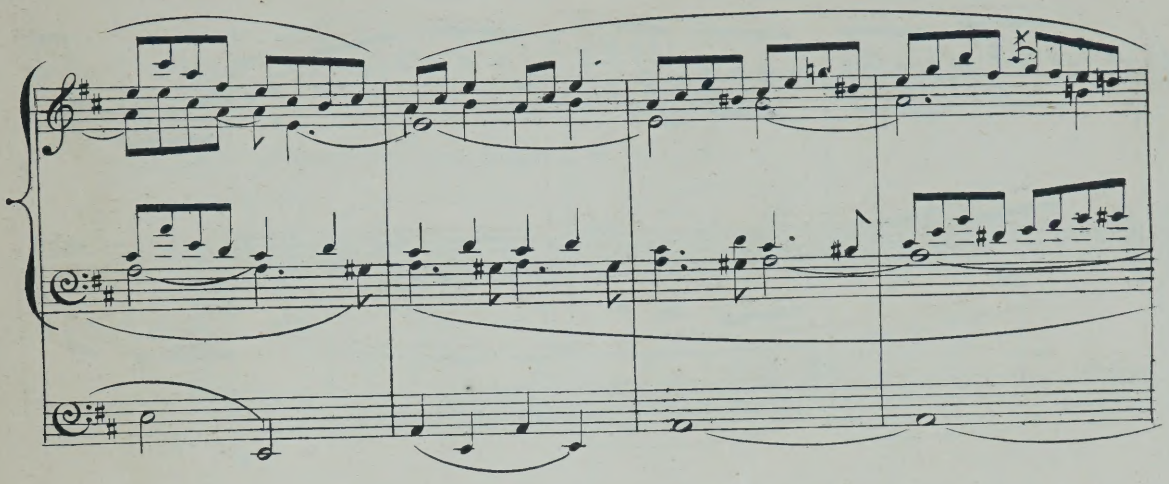


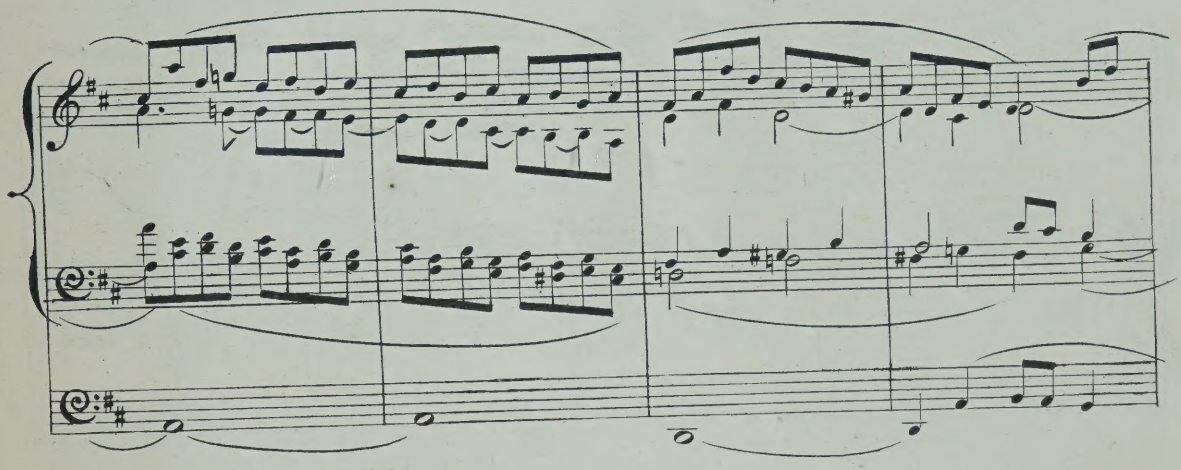

pp
un poco più ritardando.
Tempo 1mo
Rit:
pp

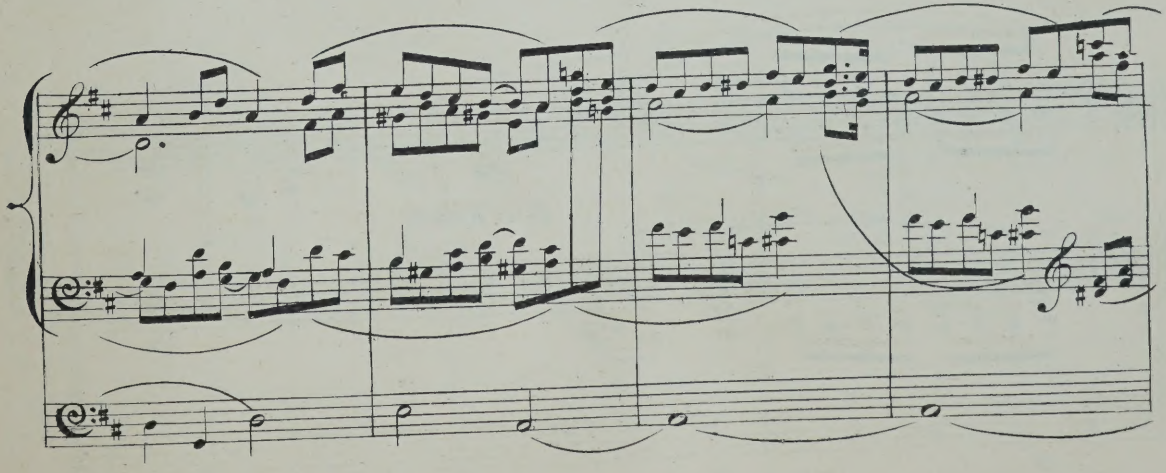
XVII.

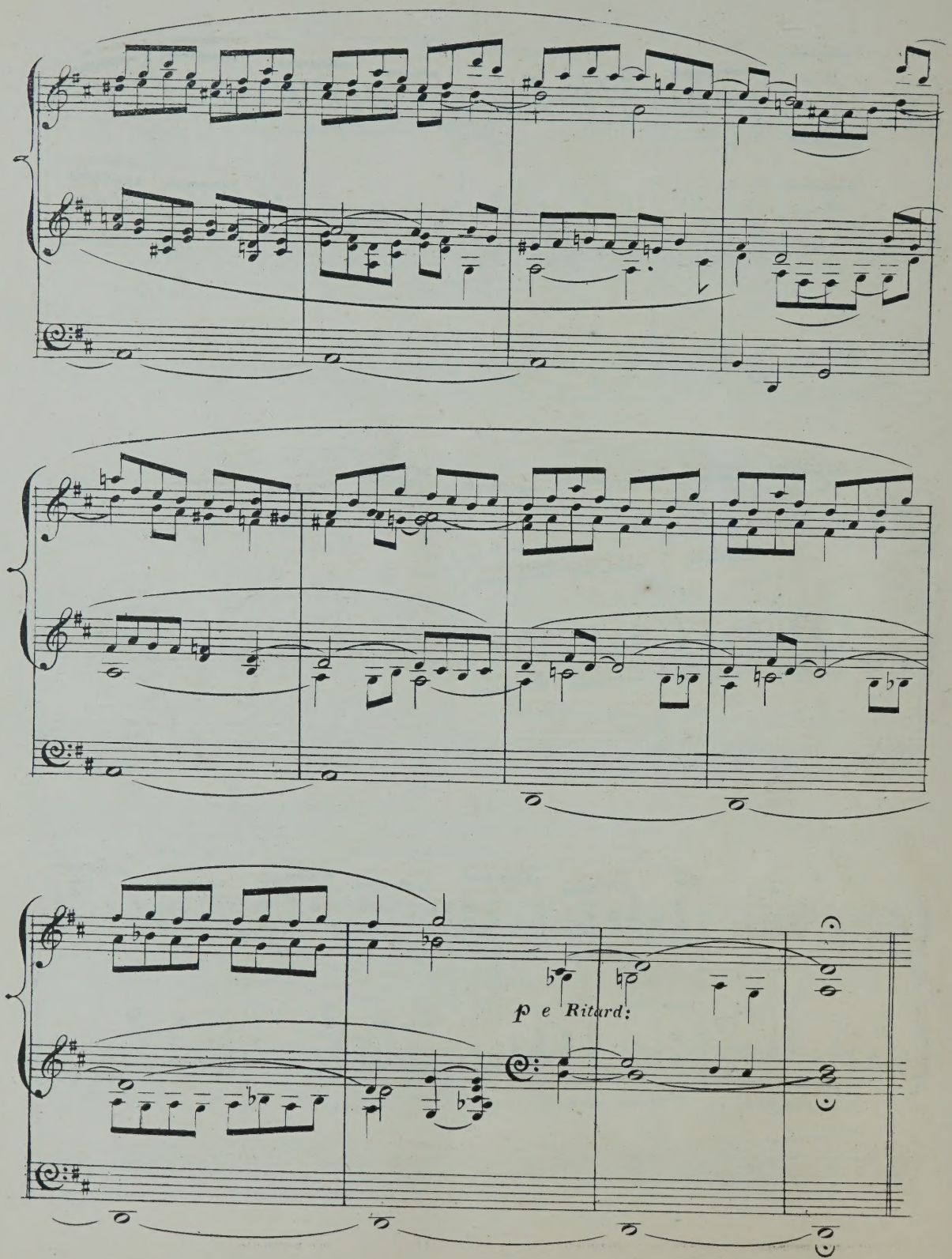
Manual 1. Two soft 8 feet stops, & Flute 4 feet, combined with
Manual 2. Soft 8 & 4 feet stops, with Reeds 8 feet.
Pedale. with 16 & 8 feet.







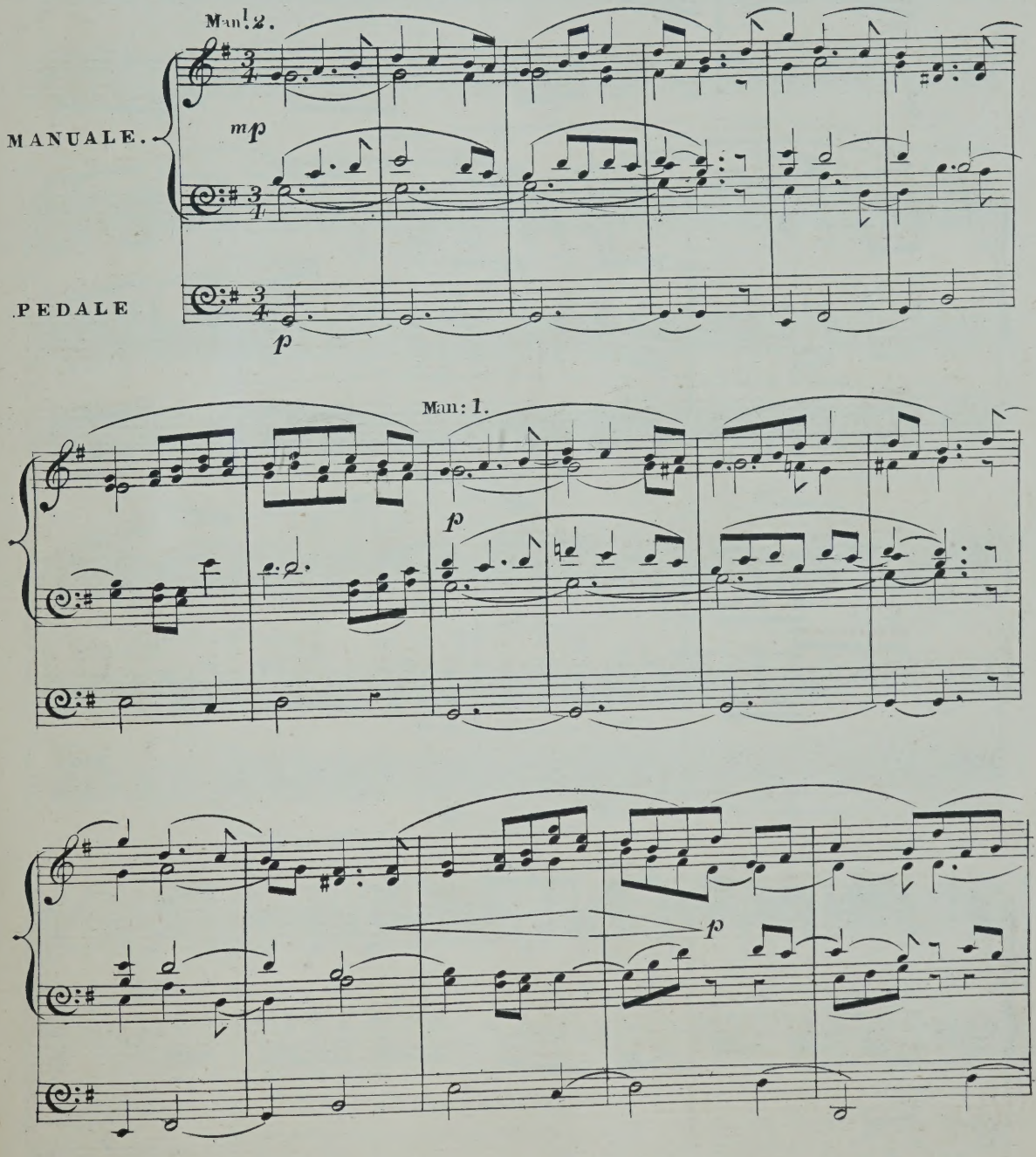


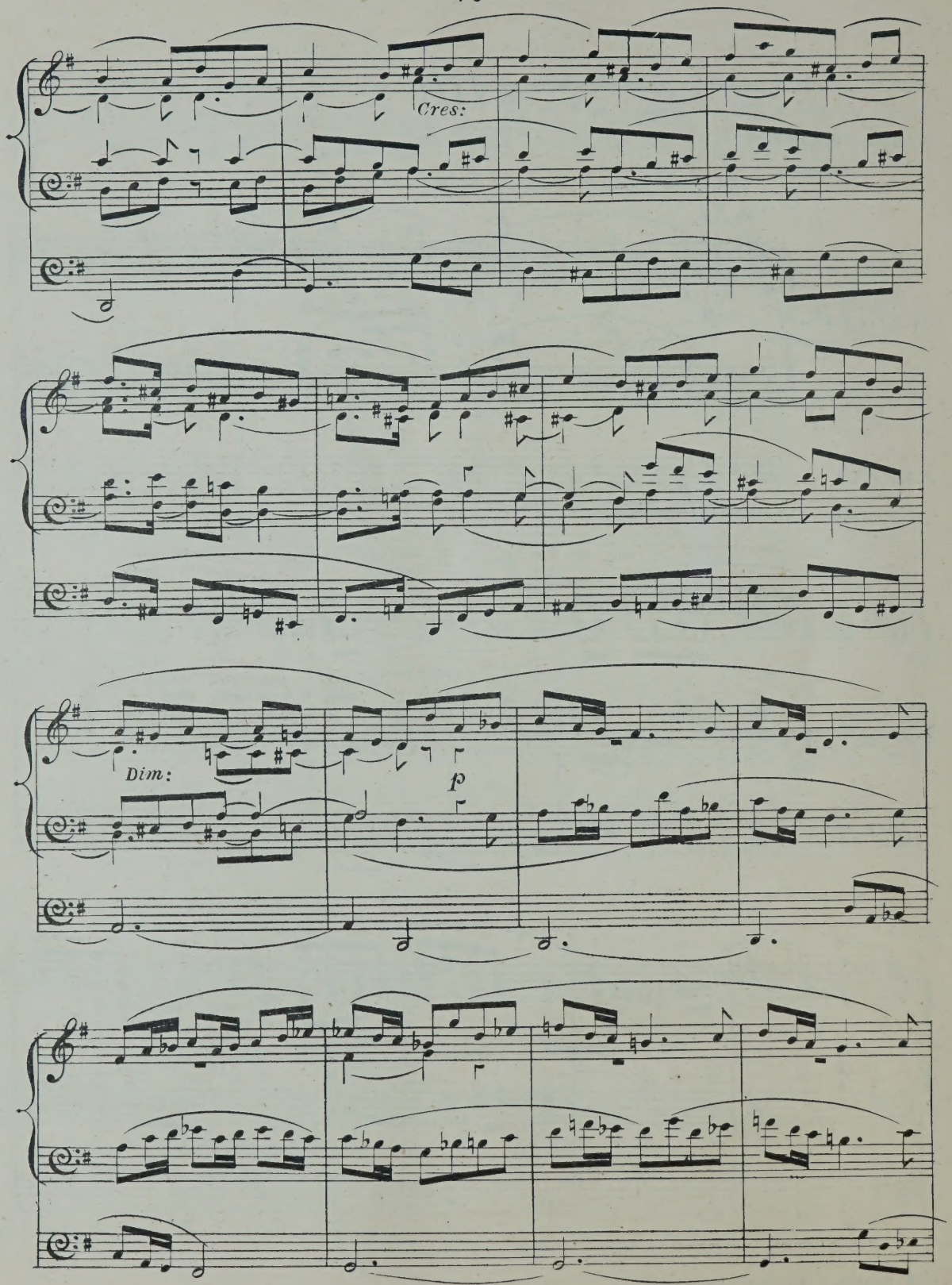

p e Ritard:

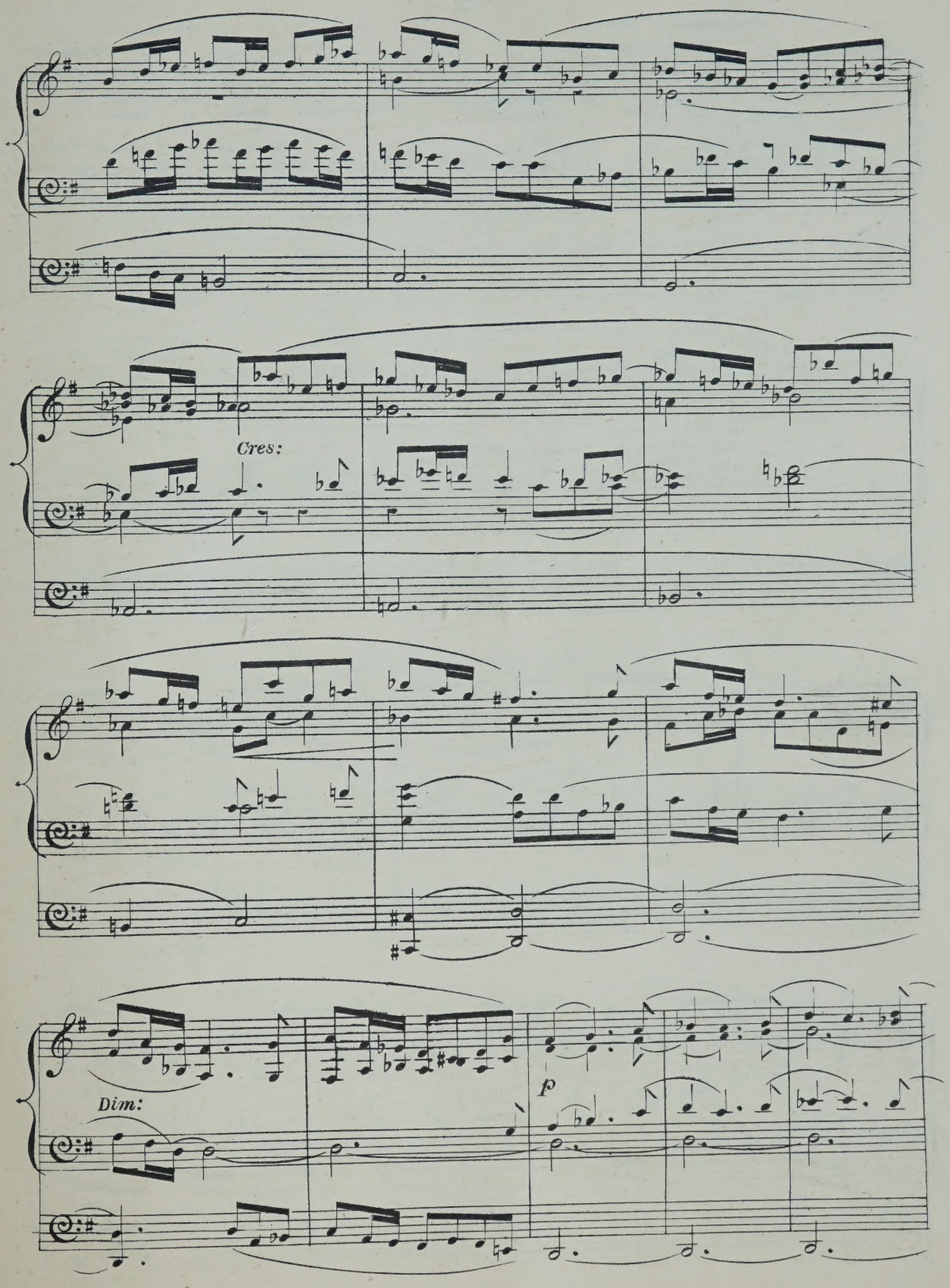
Manual 1. Soft 8 feet Stops, combined with
Manual 2. Soft 8 & 4 feet stops.
Pedale. with 16 feet.

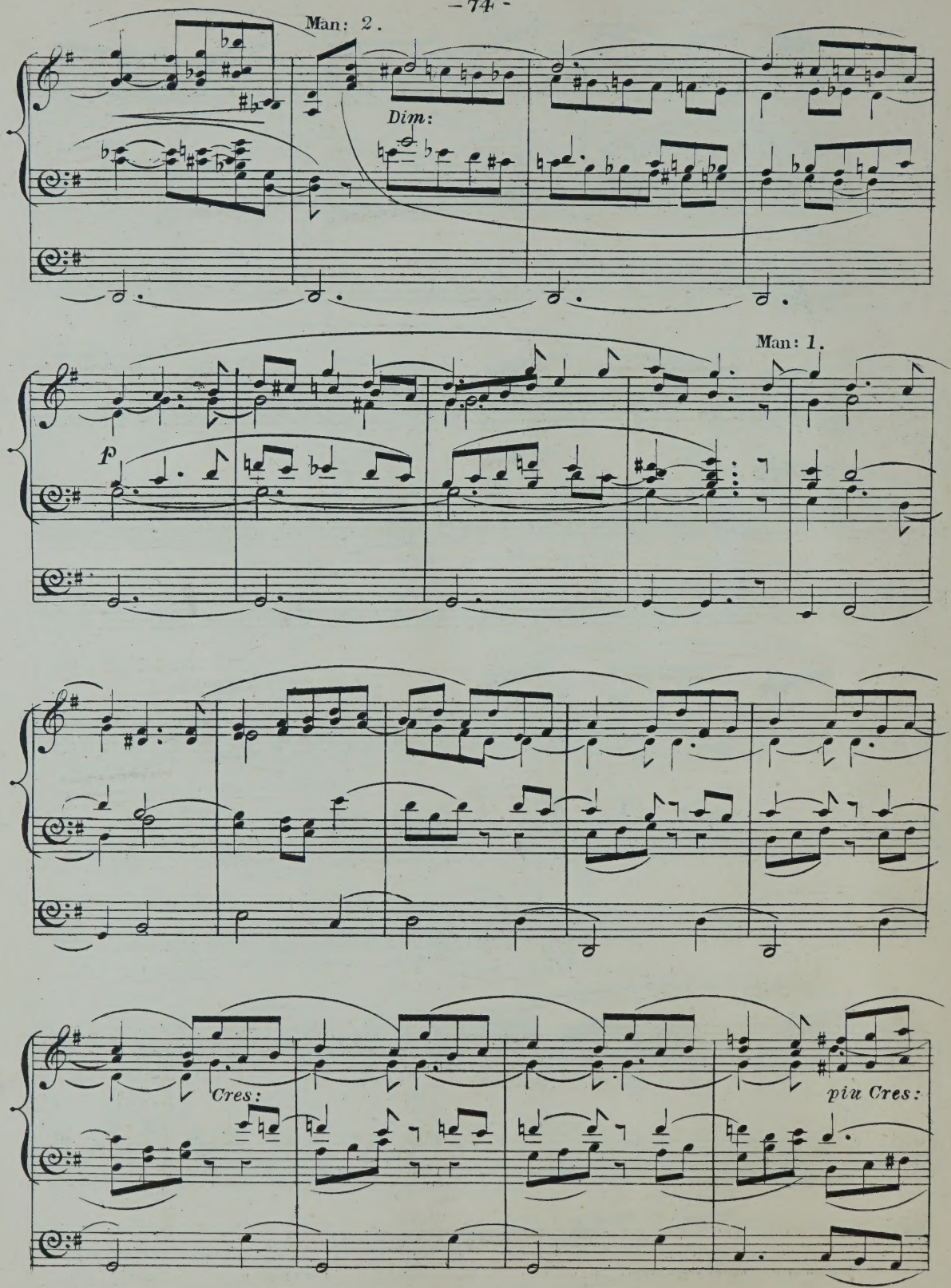
XVIII

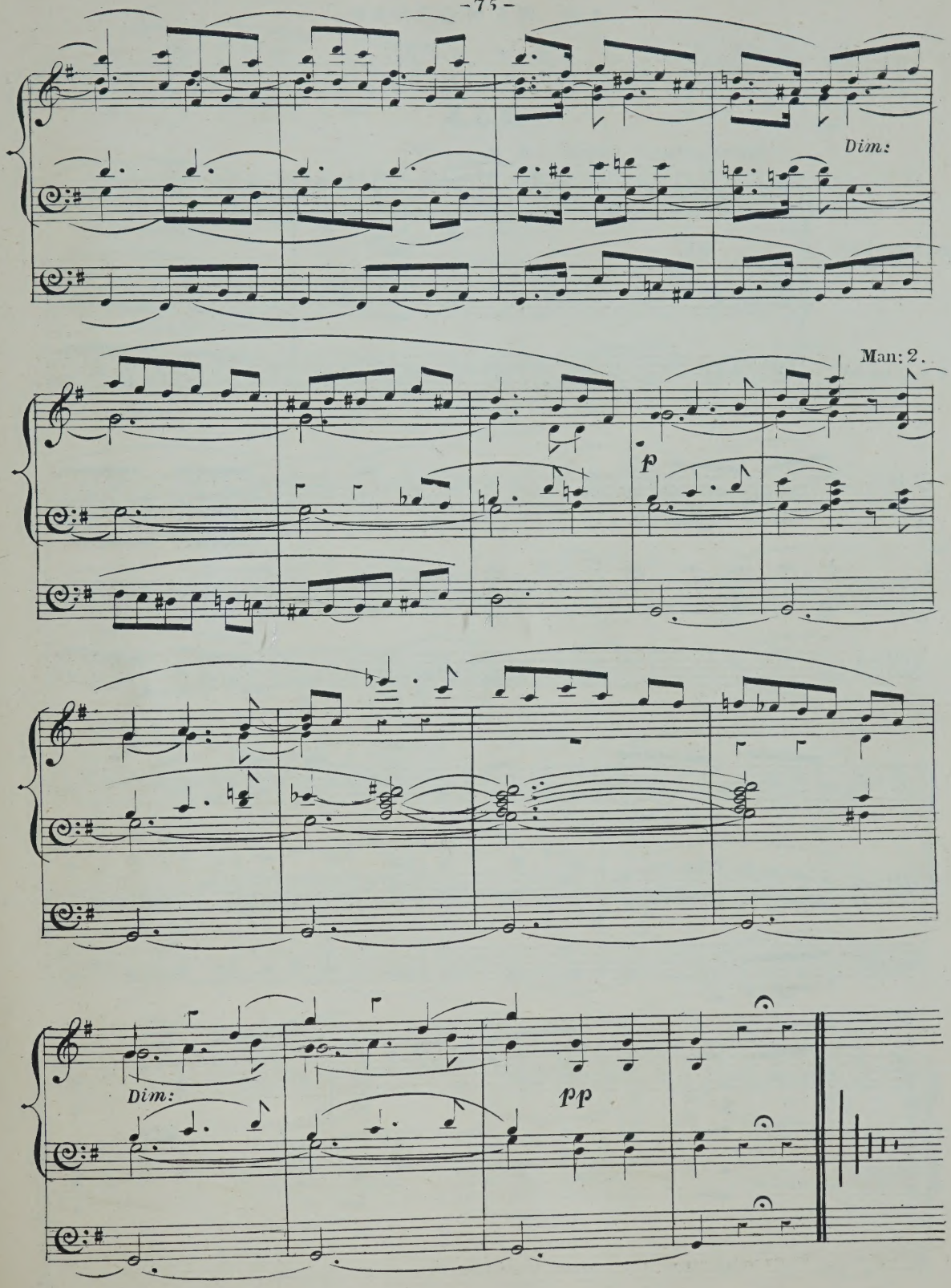
Andante ma non troppo. M. M. ♩=63.




Cres:
Dim:
p


Cres:
Dim:
p


Man: 2.
Dim:
Man: 1.
f
Cres:
piu Cres:

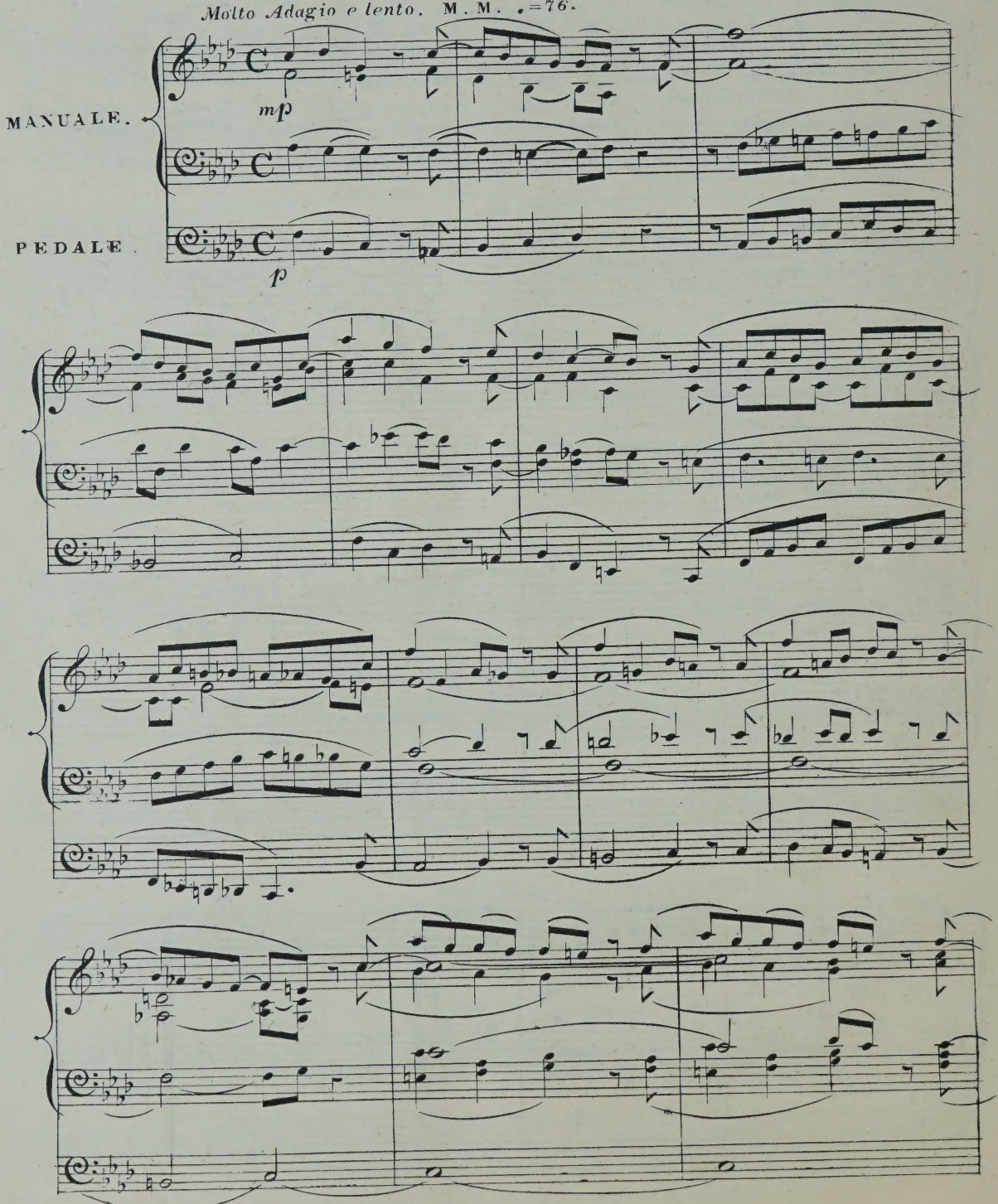

Dim:
Man: 2.
p
Dim:
pp

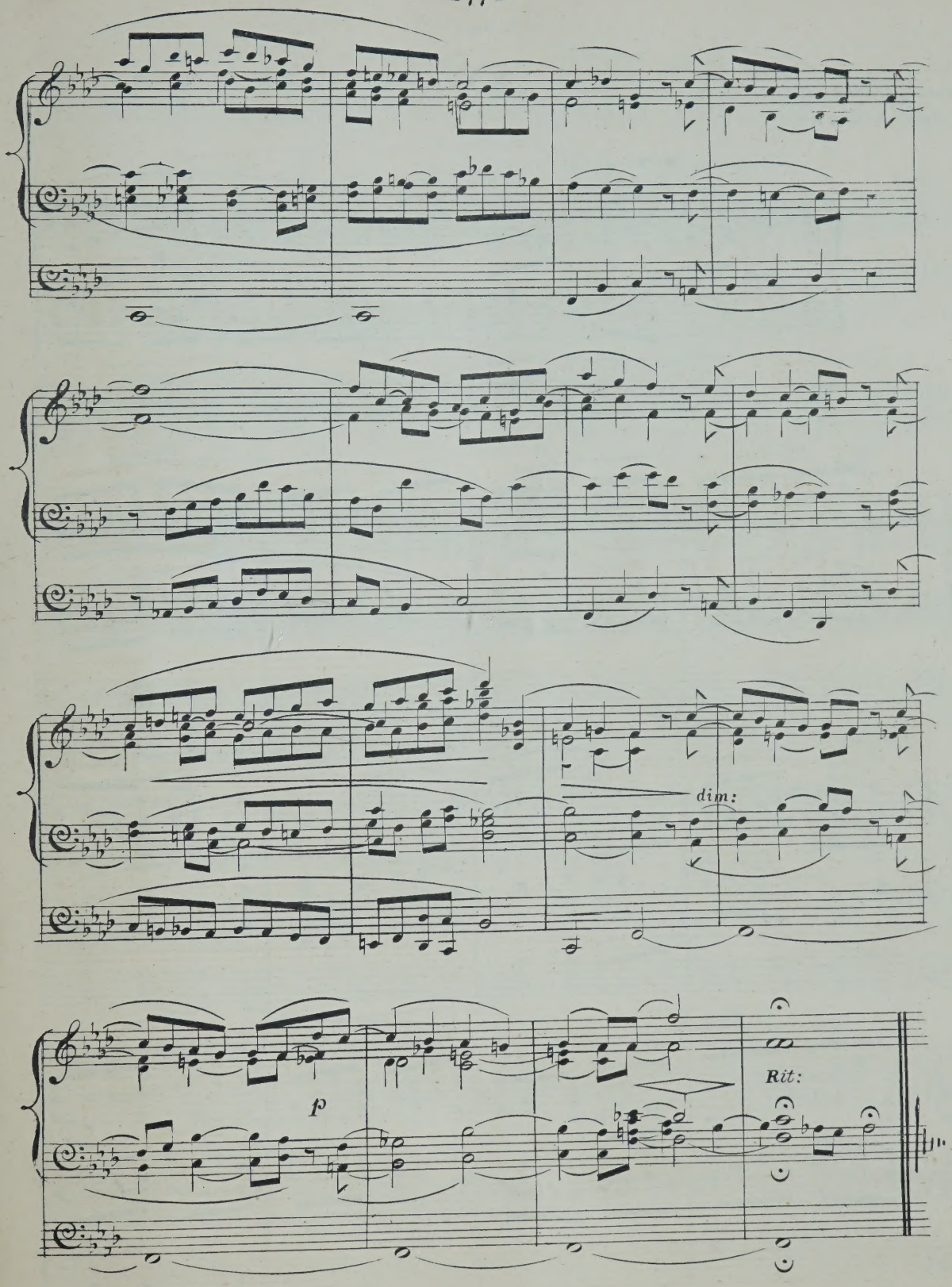
IN MEMORIAM.

M . F . G . C .
Obiit May 12th 1852 .

XIX.

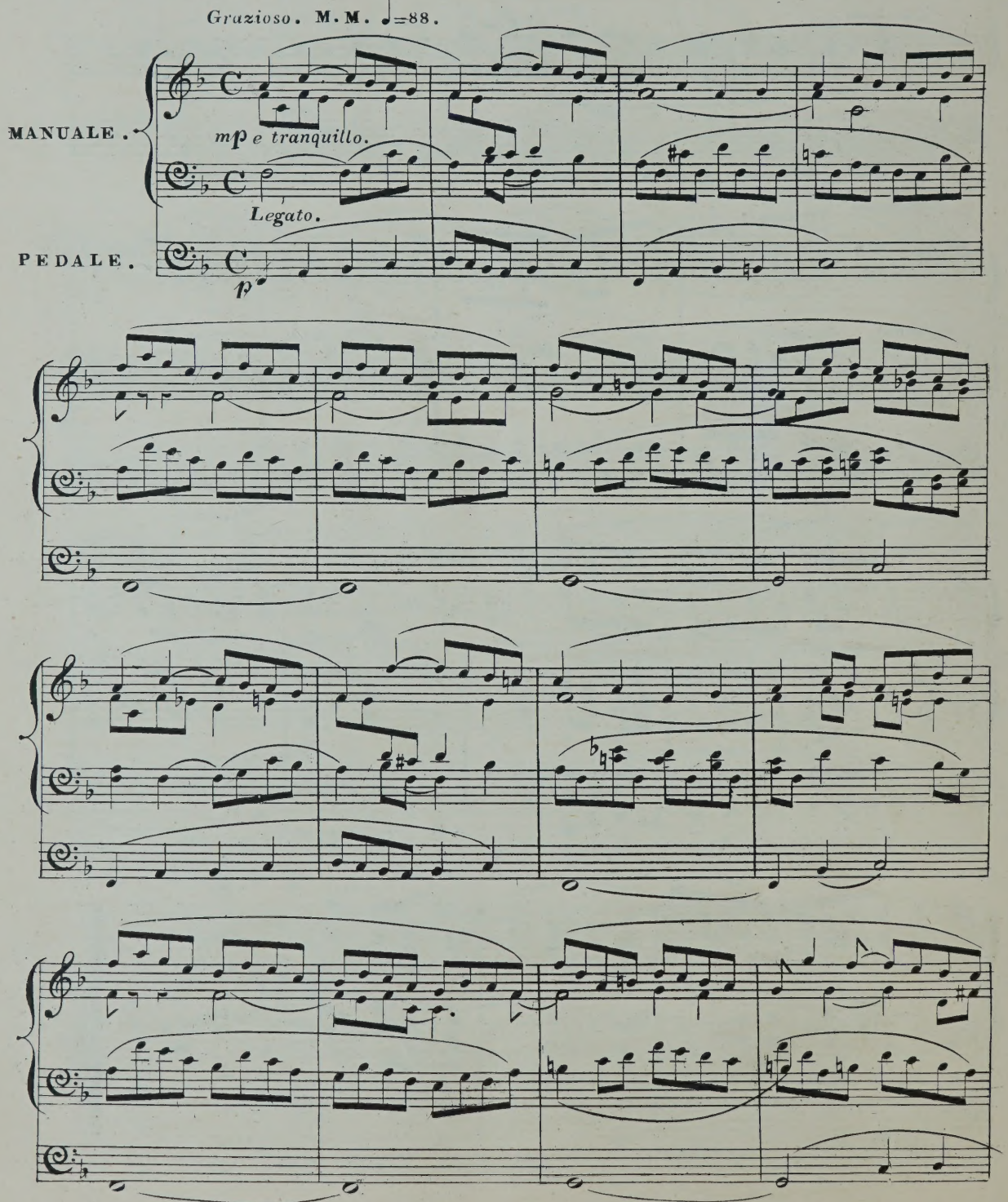
Molto Adagio e lento. M. M. ♩=76.

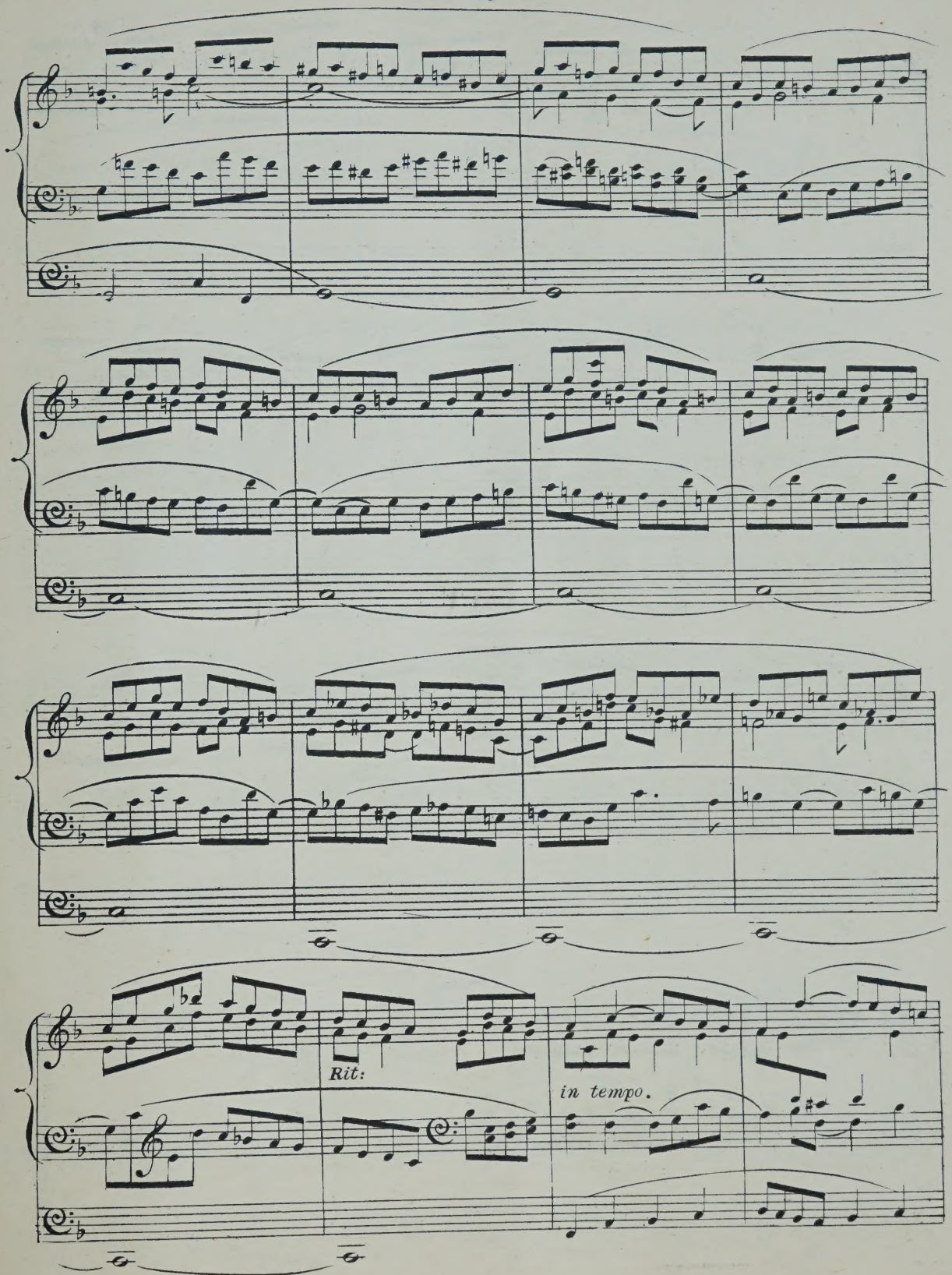


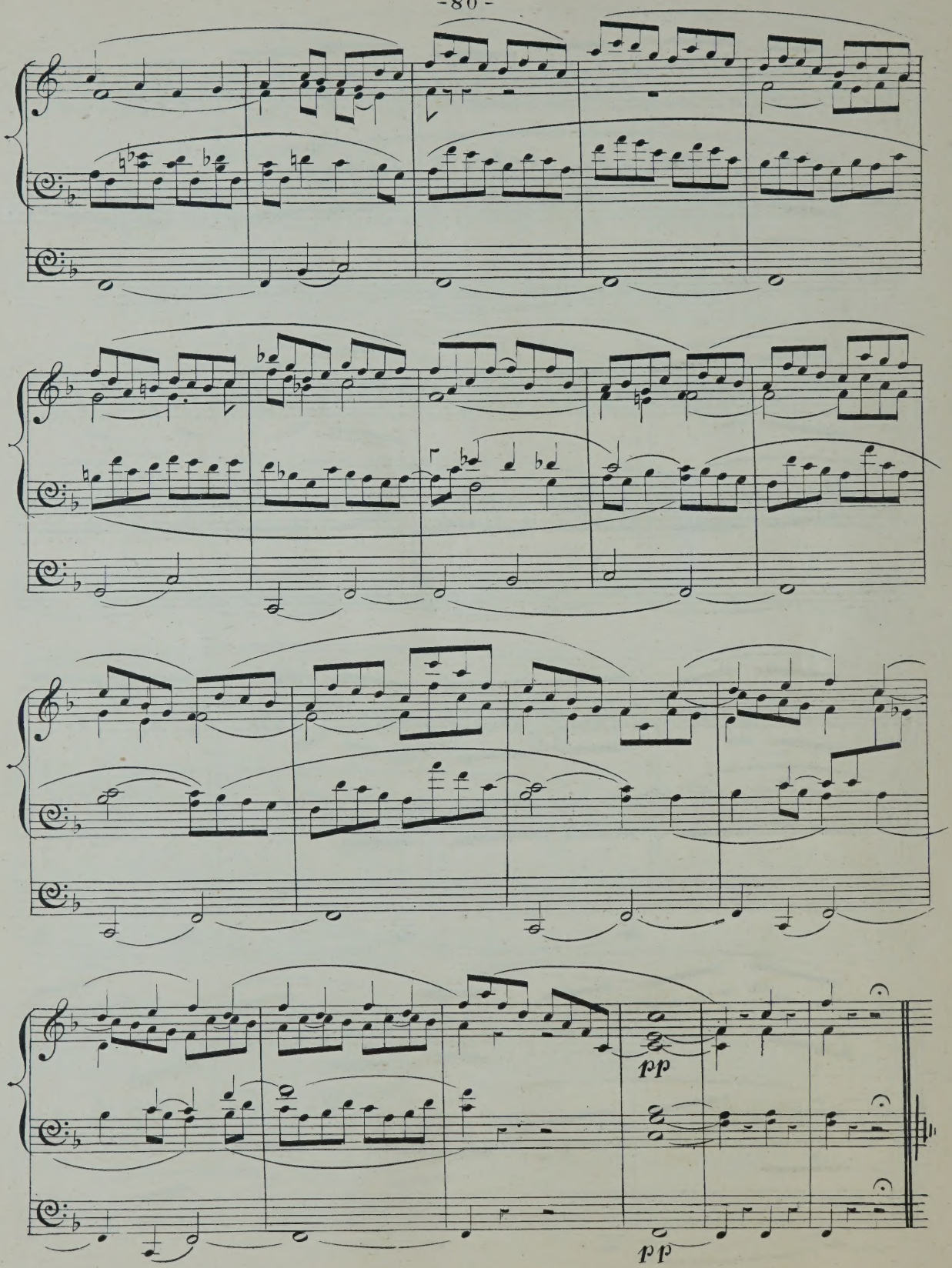

dim:
p
Rit:

XX.

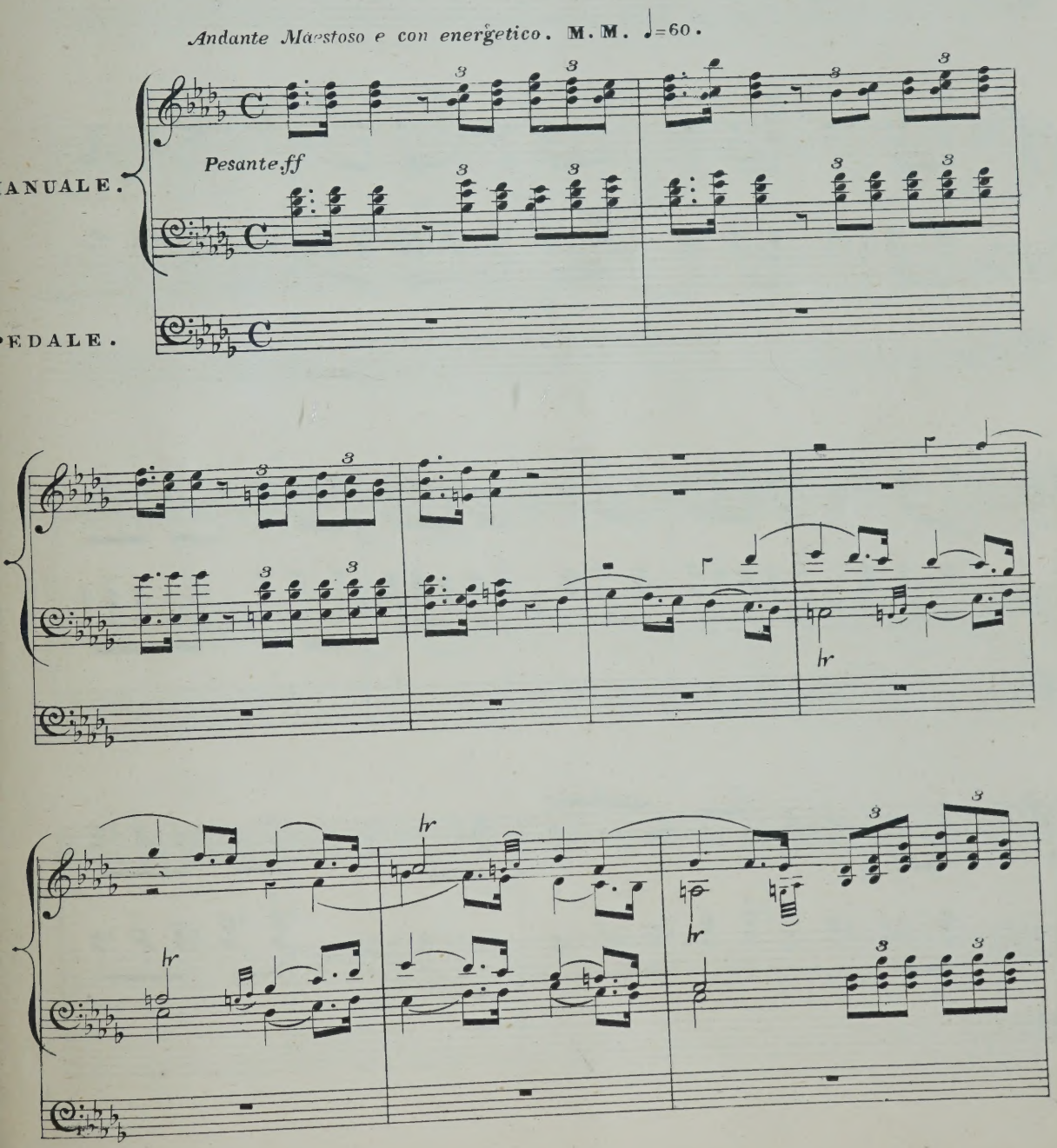
Manual 1. Soft 8 & 4 feet Stops.
Pedale. 16 & 8 feet.

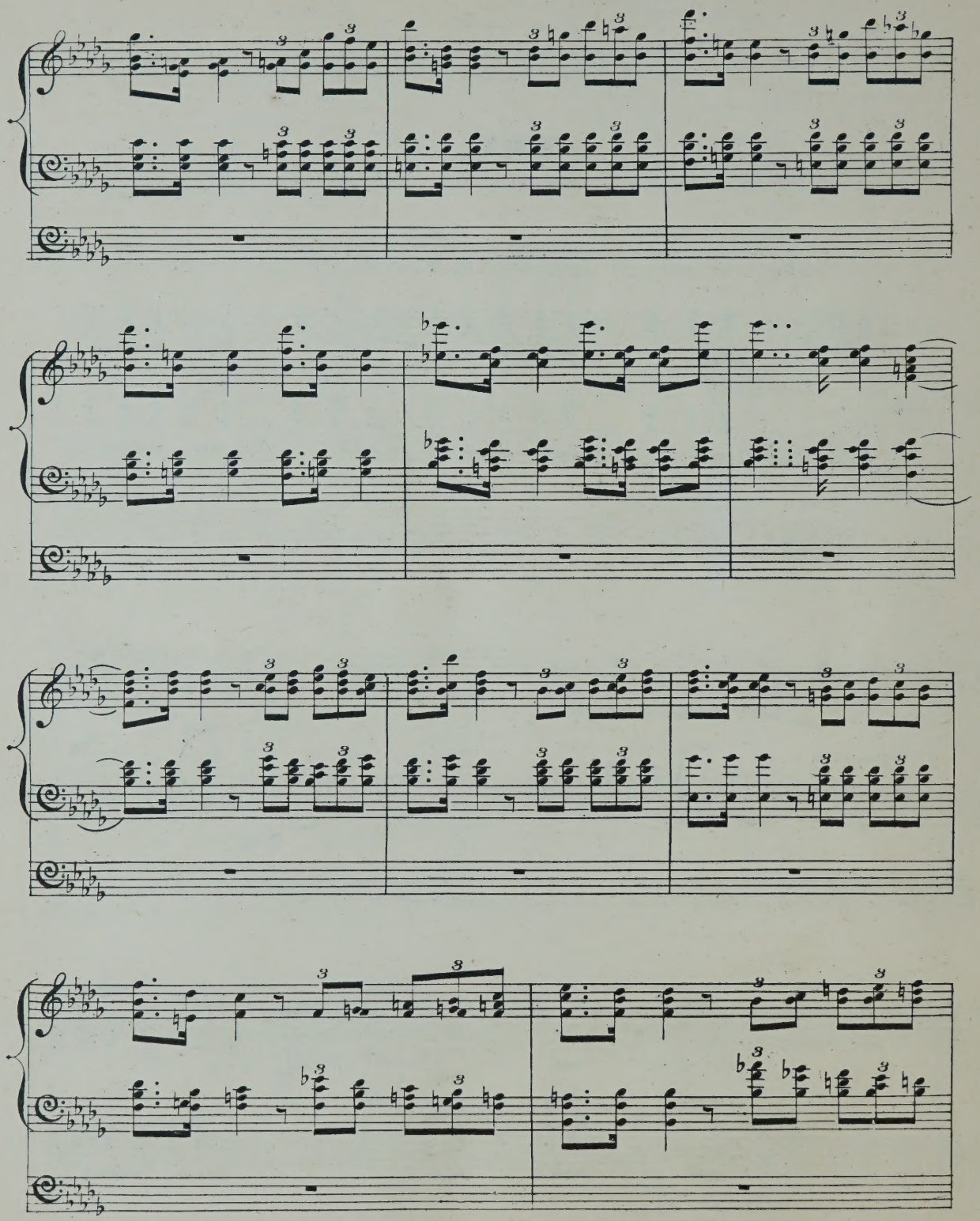


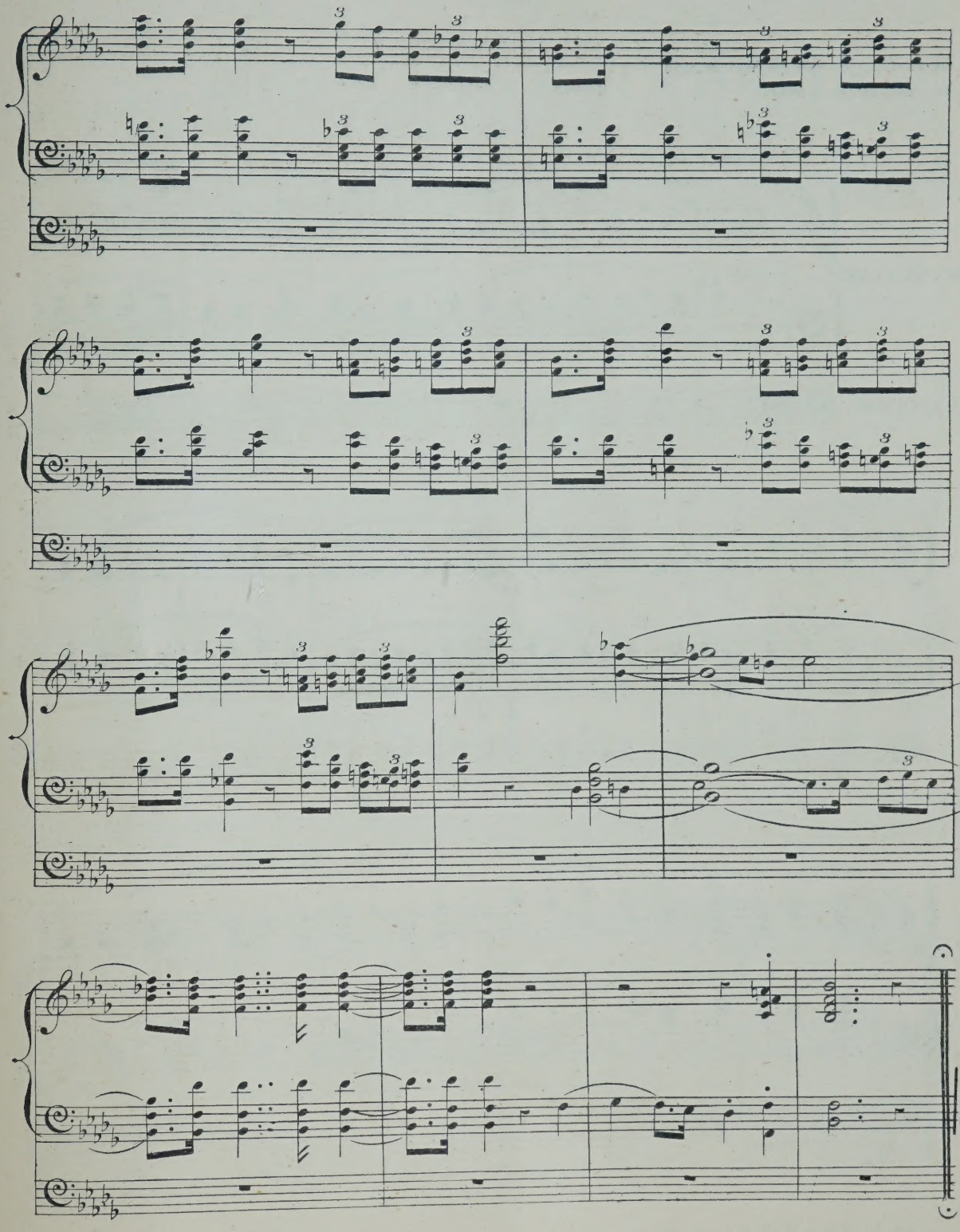

Rit:
in tempo.


pp
pp

XXI.


Andante Maestoso e con energetico. M.M. ♩=60.
Pesante ff
ANUALE.
PEDALE.
hr
hr
hr
hr

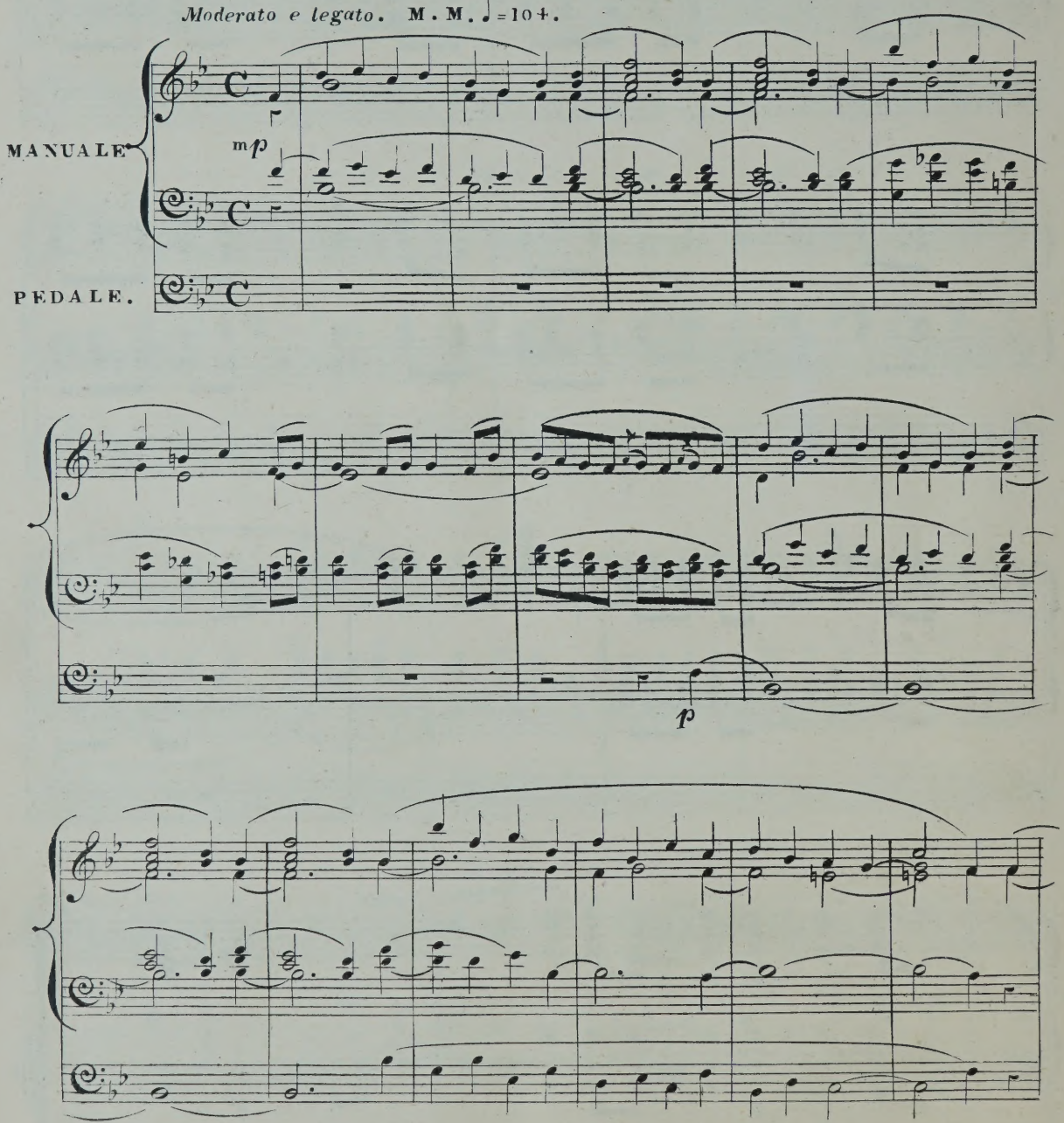


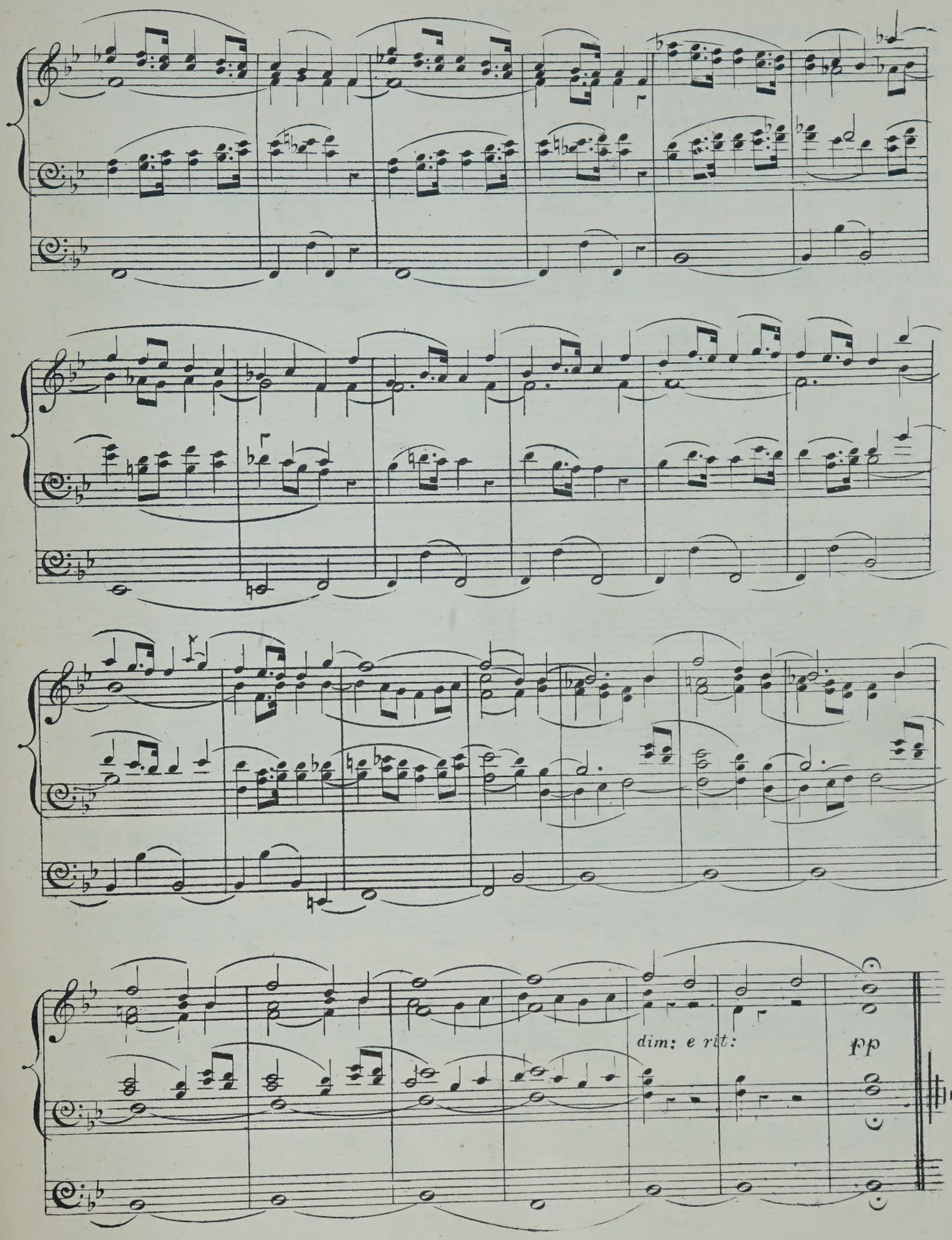


XXII.

Manual 1. 8 and 4 feet Stops.
Pedale. 16 & 8 feet.

Moderato e legato. M. M. ♩=104.

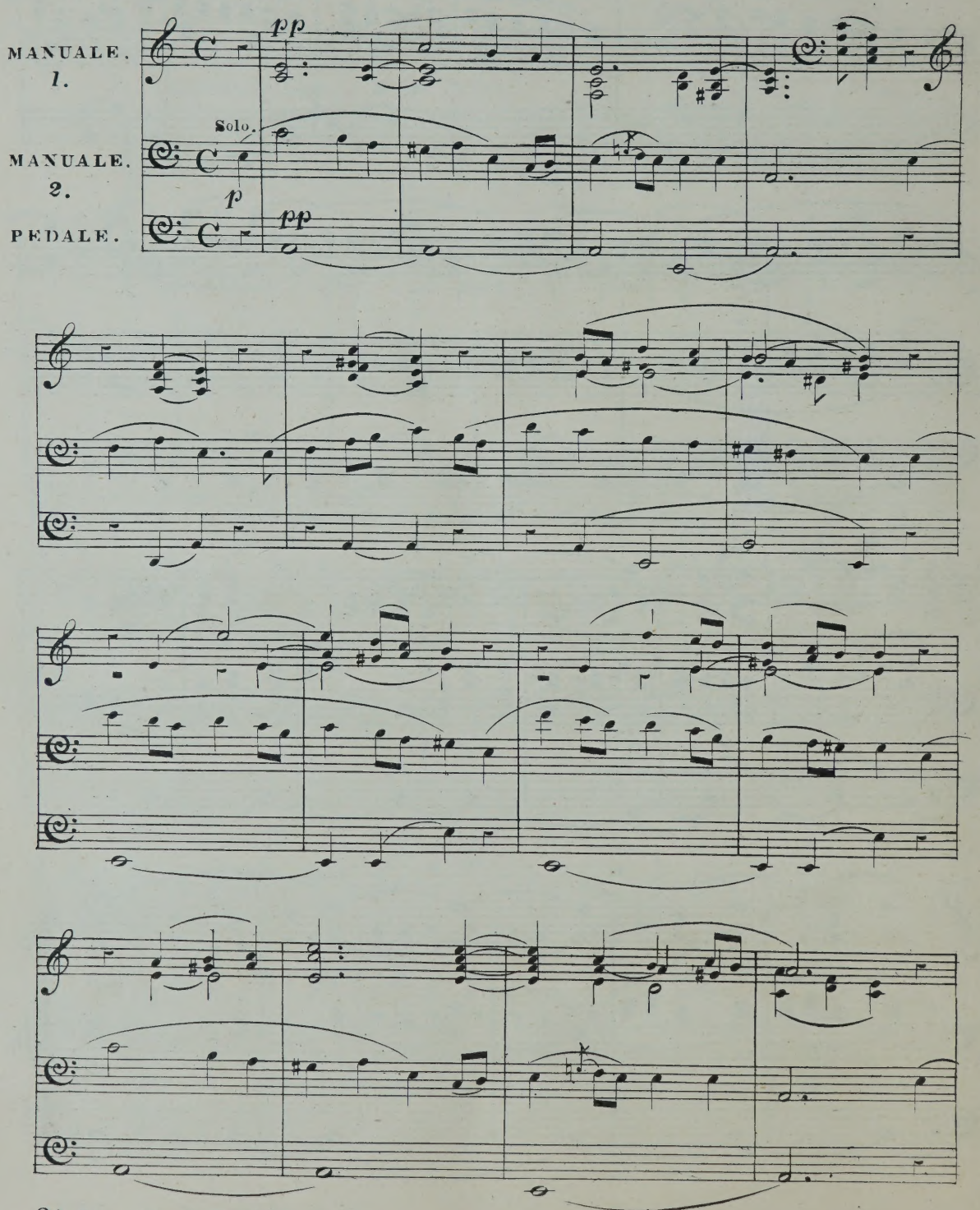


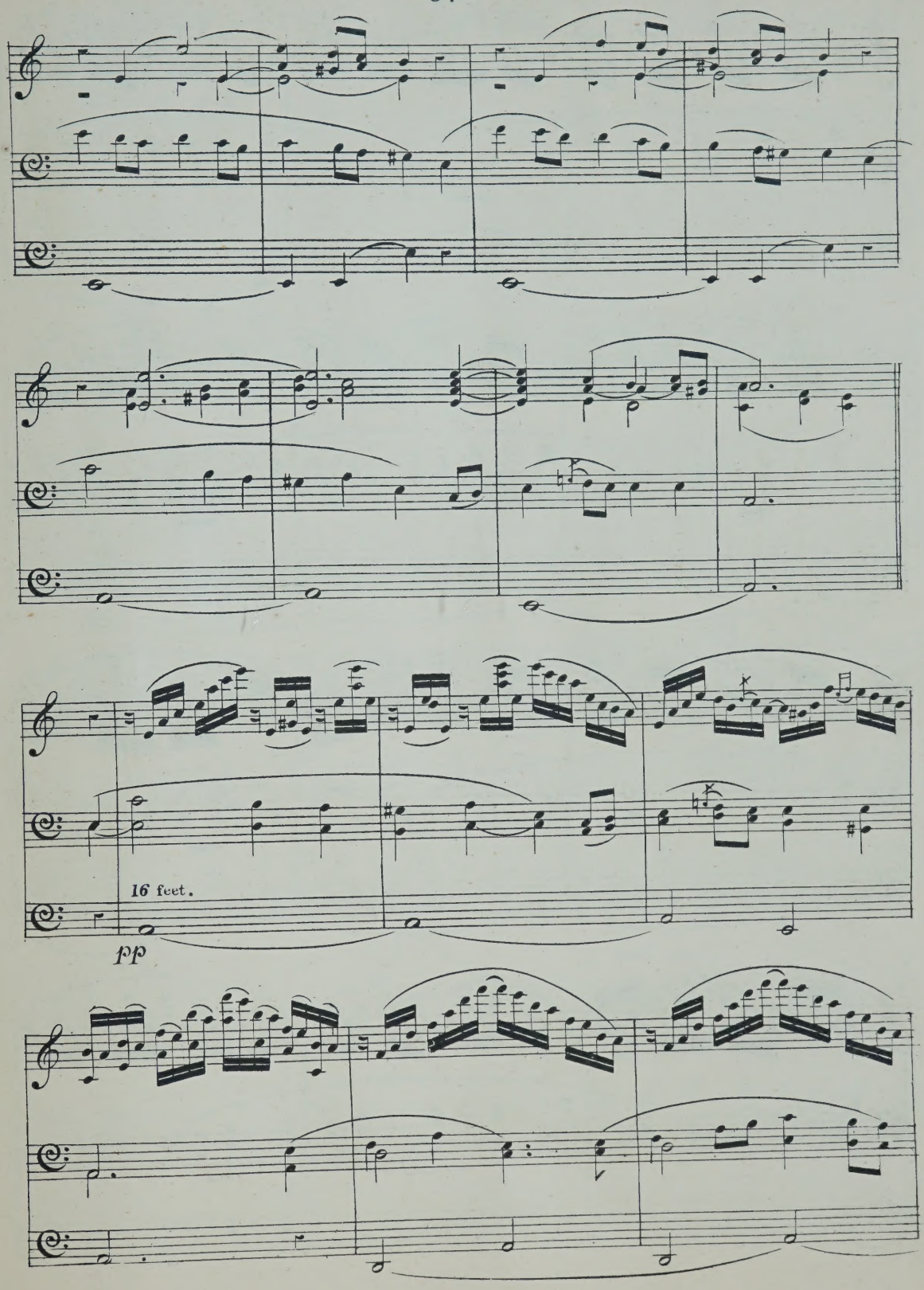

dim: e rit:
pp

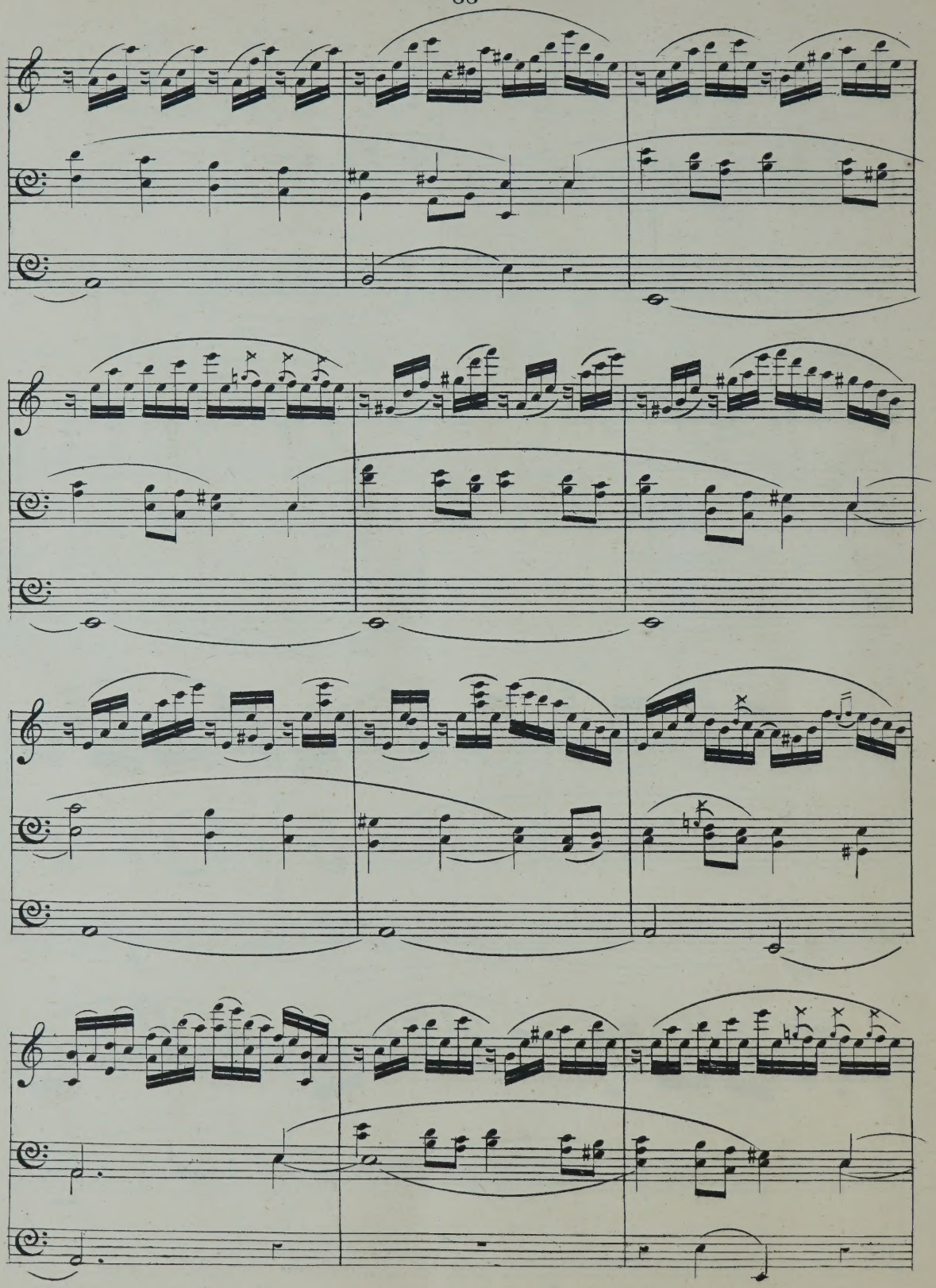
Manual 1. Stopped Diapason 8 feet.
Manual 2. 8 feet Reed.
Pedale. 8 feet.

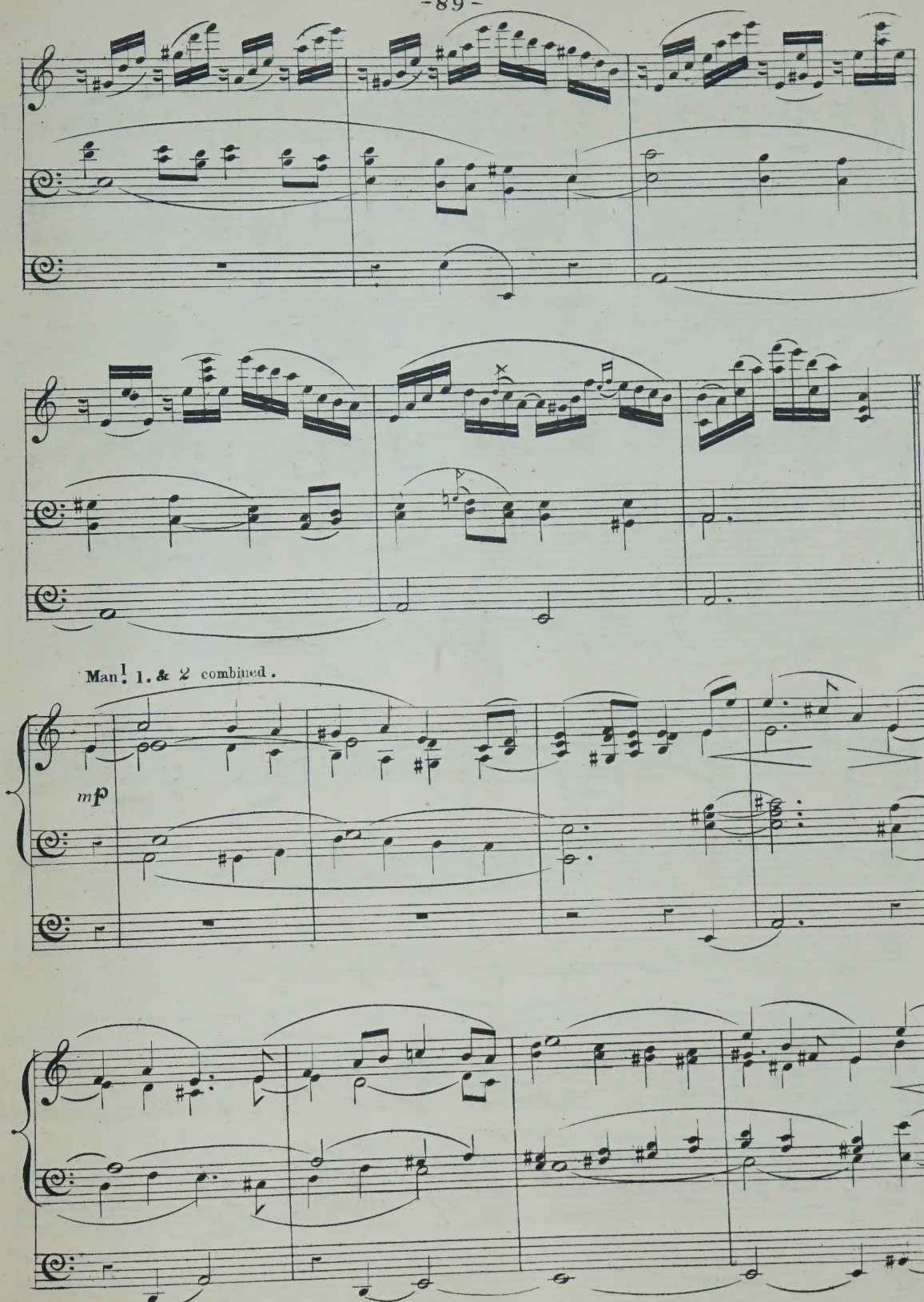
XXIII.

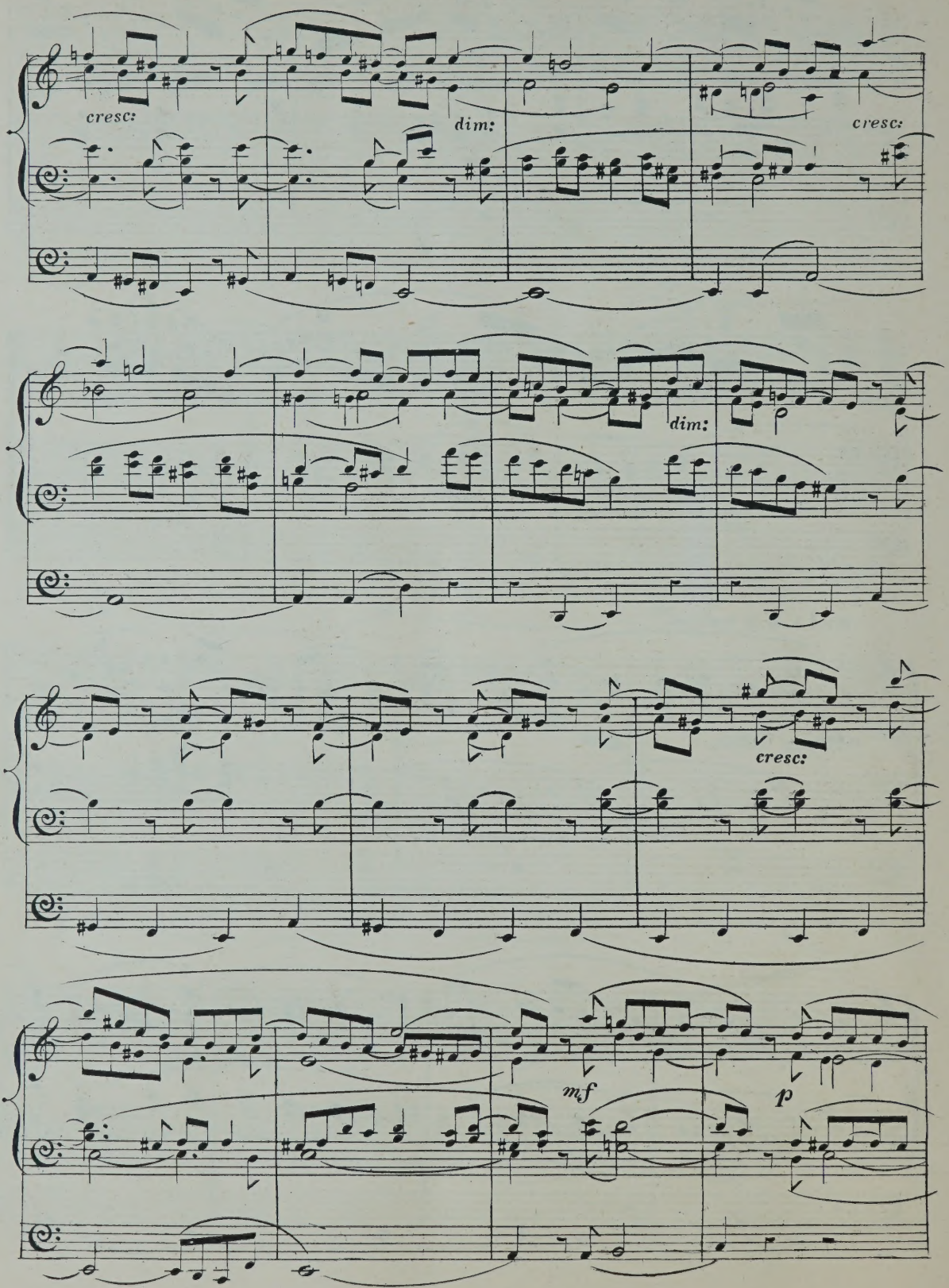
Andante e Sostenuto. M.M. ♩=60.

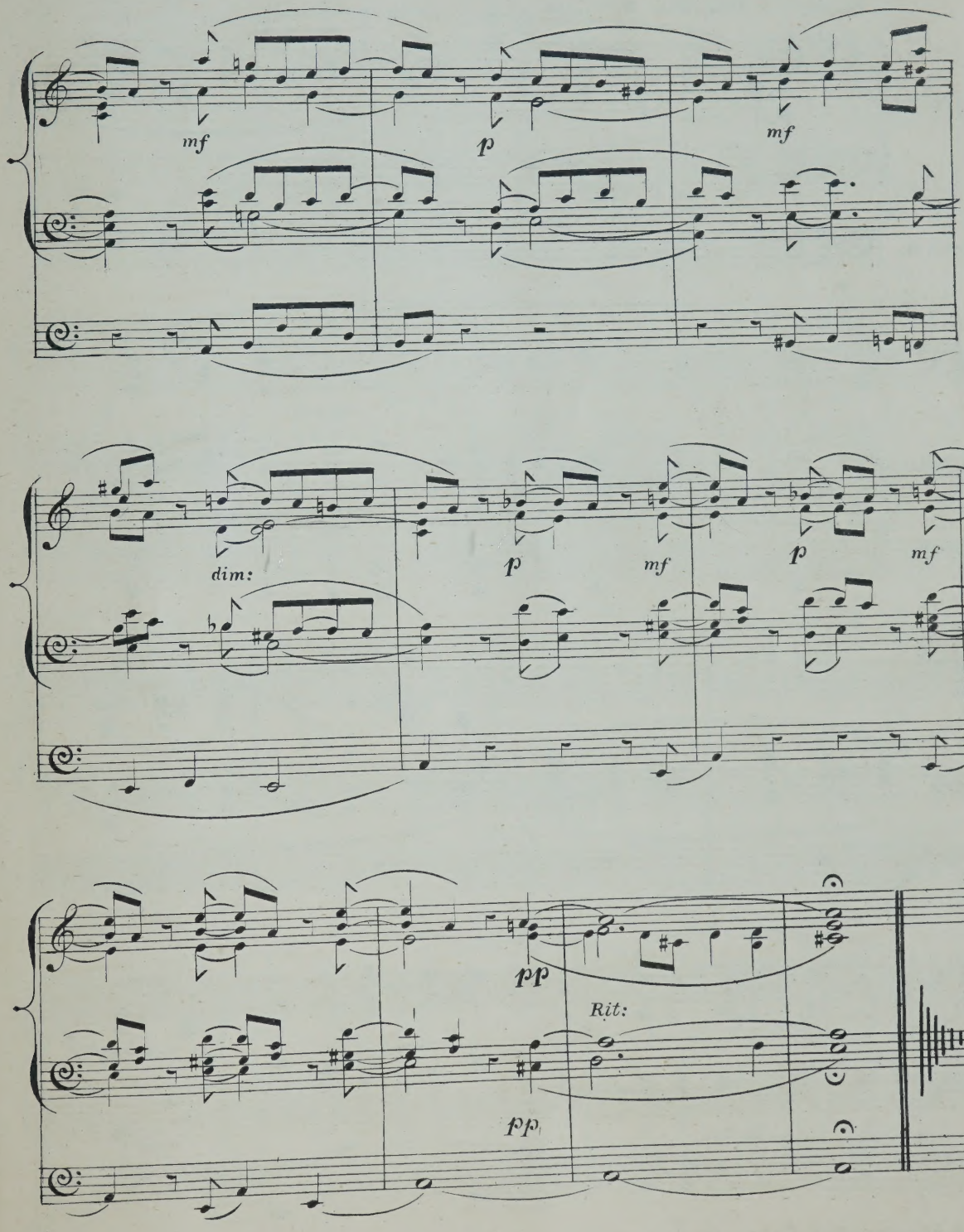



16 feet.
pp




Man! 1. & 2 combined.
mp


cresc:
dim:
cresc:
dim:
cresc:
mf
p

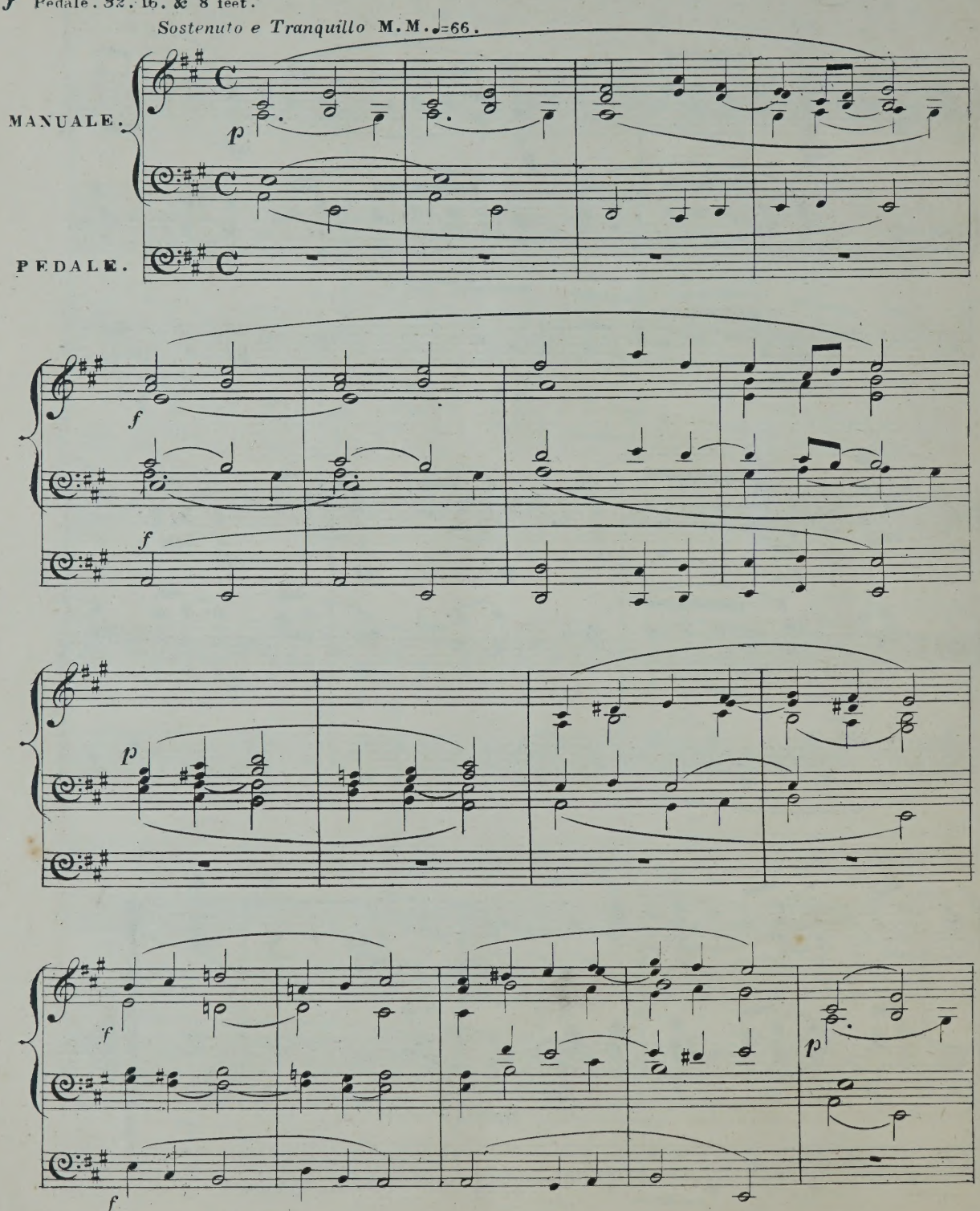

mf
p
mf
dim:
p
mf
p
mf
pp
Rit:
pp

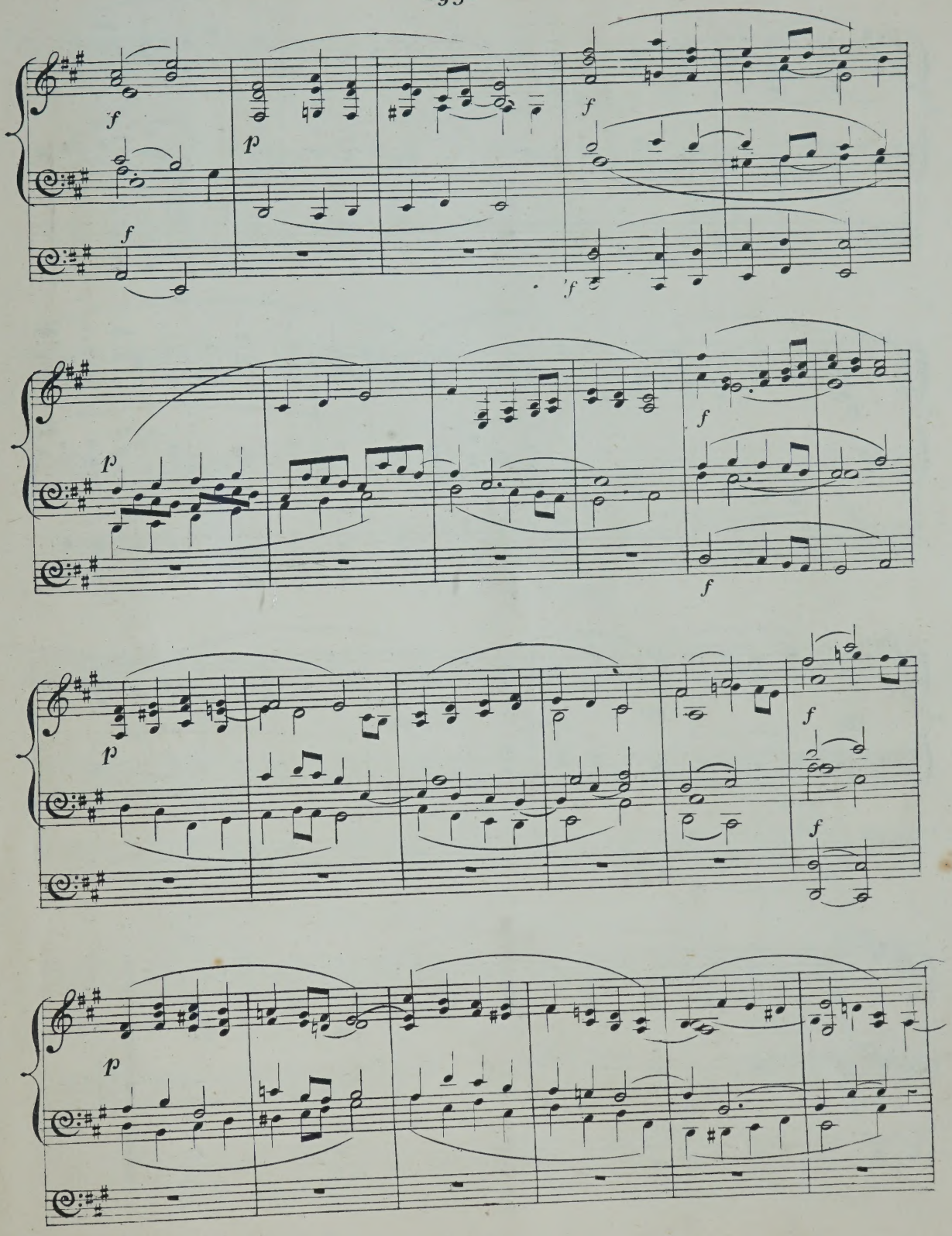
XXIV.

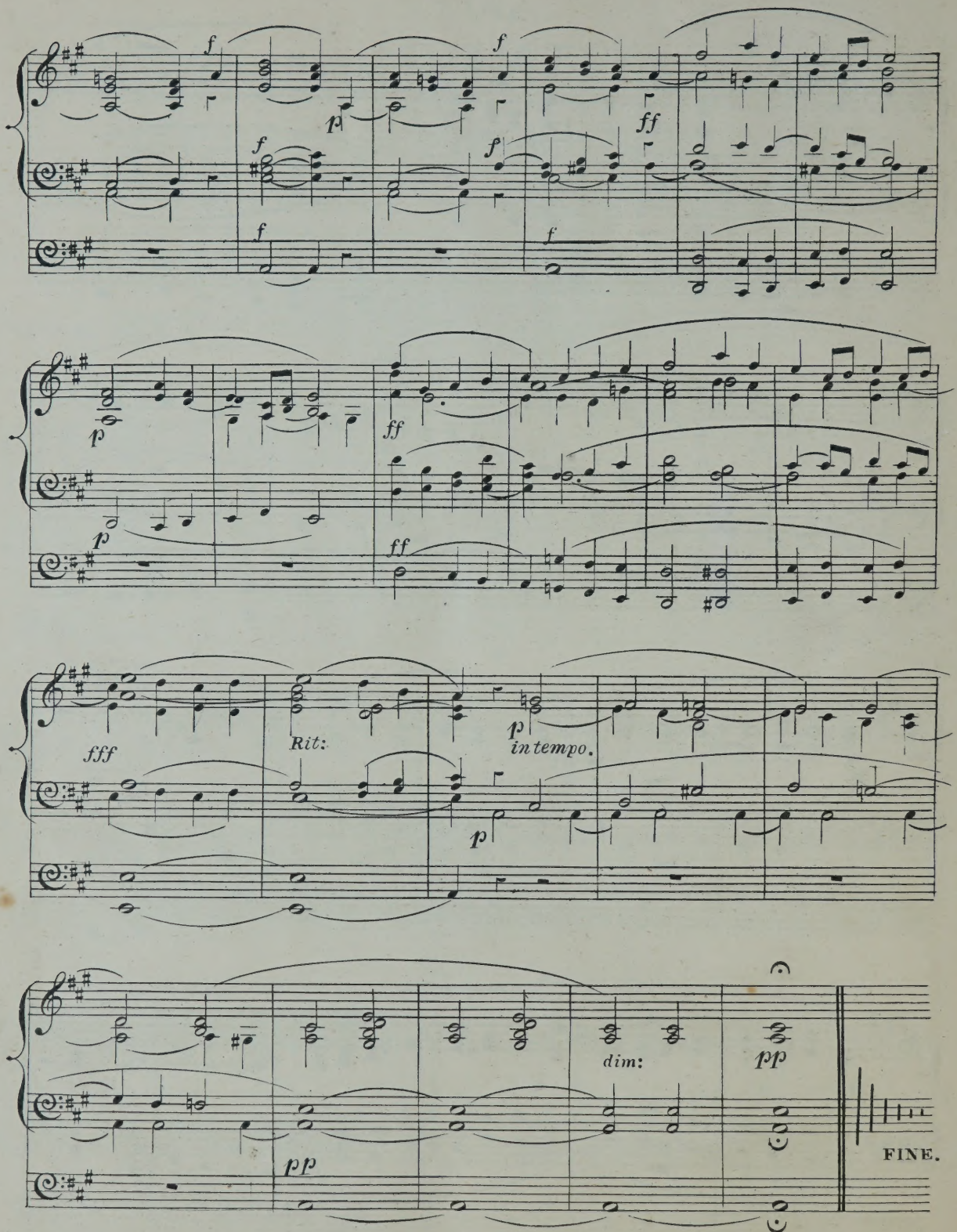
AVE MARIA.

p. Manual 2. Diapasons & Reeds 16 & 8 feet.
f .Manual 1. Full with 16 feet.
f Pedale. 32. 16. & 8 feet.

Sostenuto e Tranquillo M.M. ♩=66.




f
p
f
f
f
p
f
f
p
f
f
p


f
p
ff
Rit:
in tempo.
fff
dim:
pp
FINE.

J. L. HATTON'S

SMALL ORGAN BOOK,

CONTAINING

ELEVEN ORIGINAL PIECES,

(TWO OF THEM ONLY WITH PEDALS.)

SUITABLE FOR ALL CLASSES OF PLAYERS.

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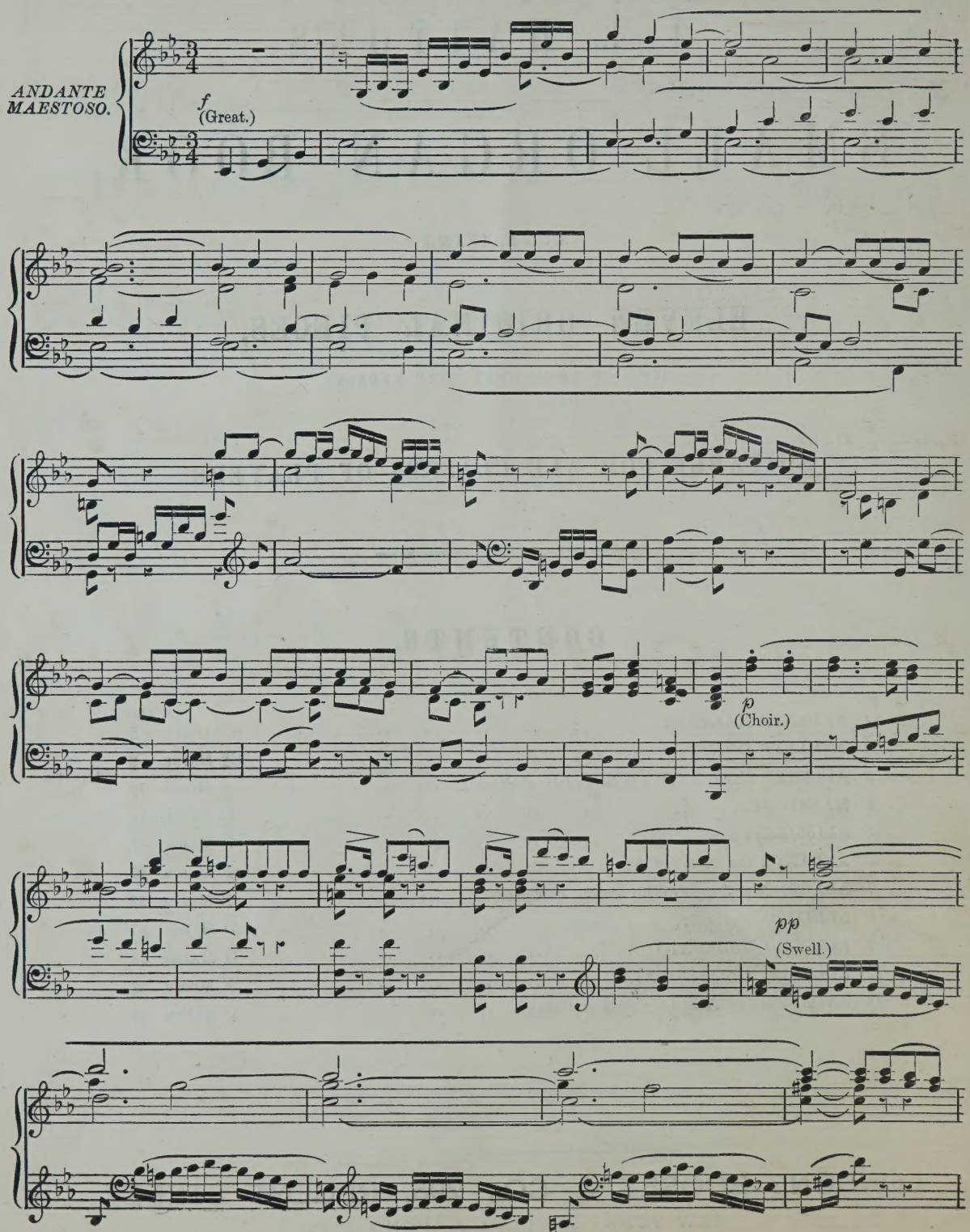
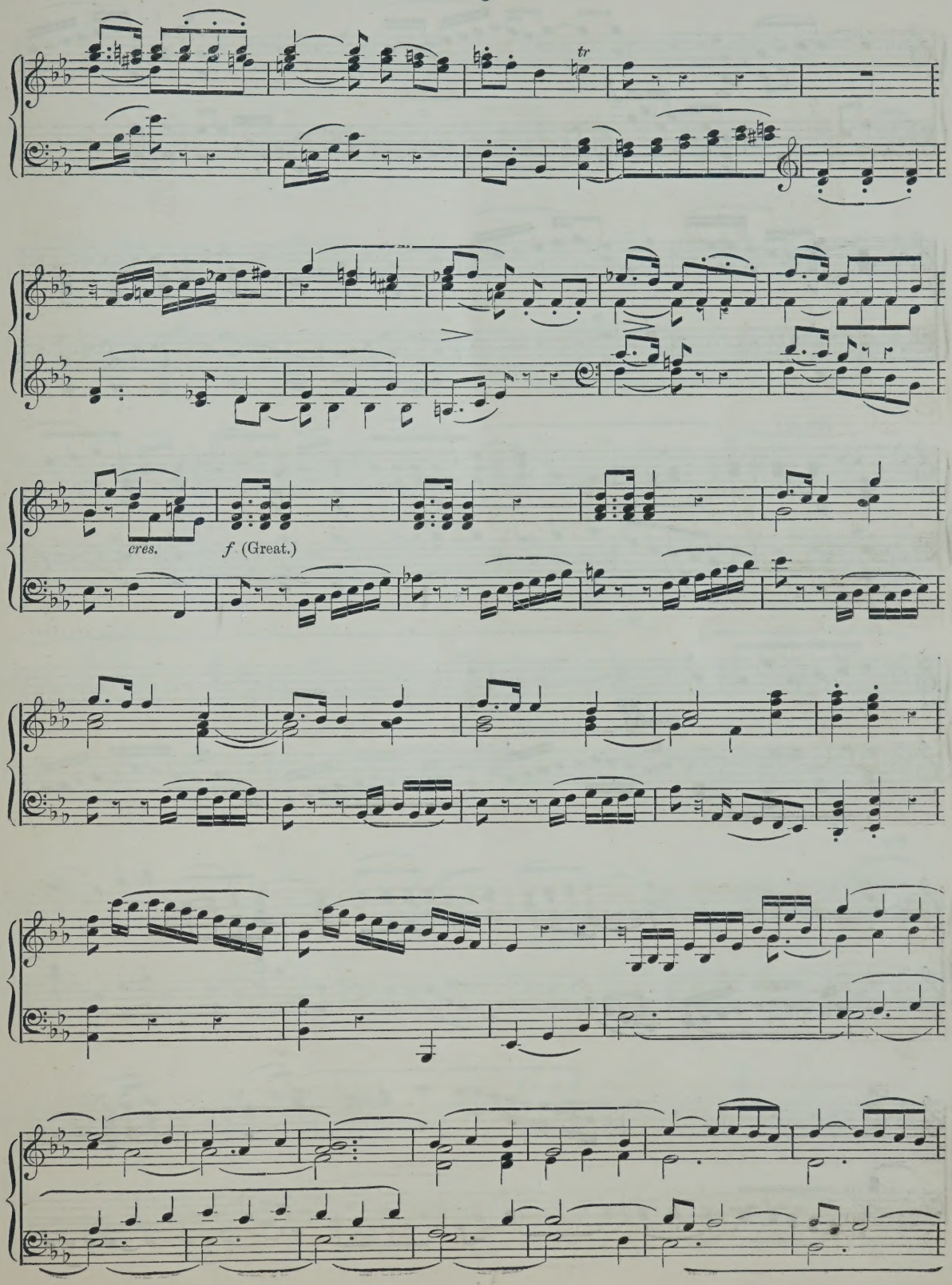
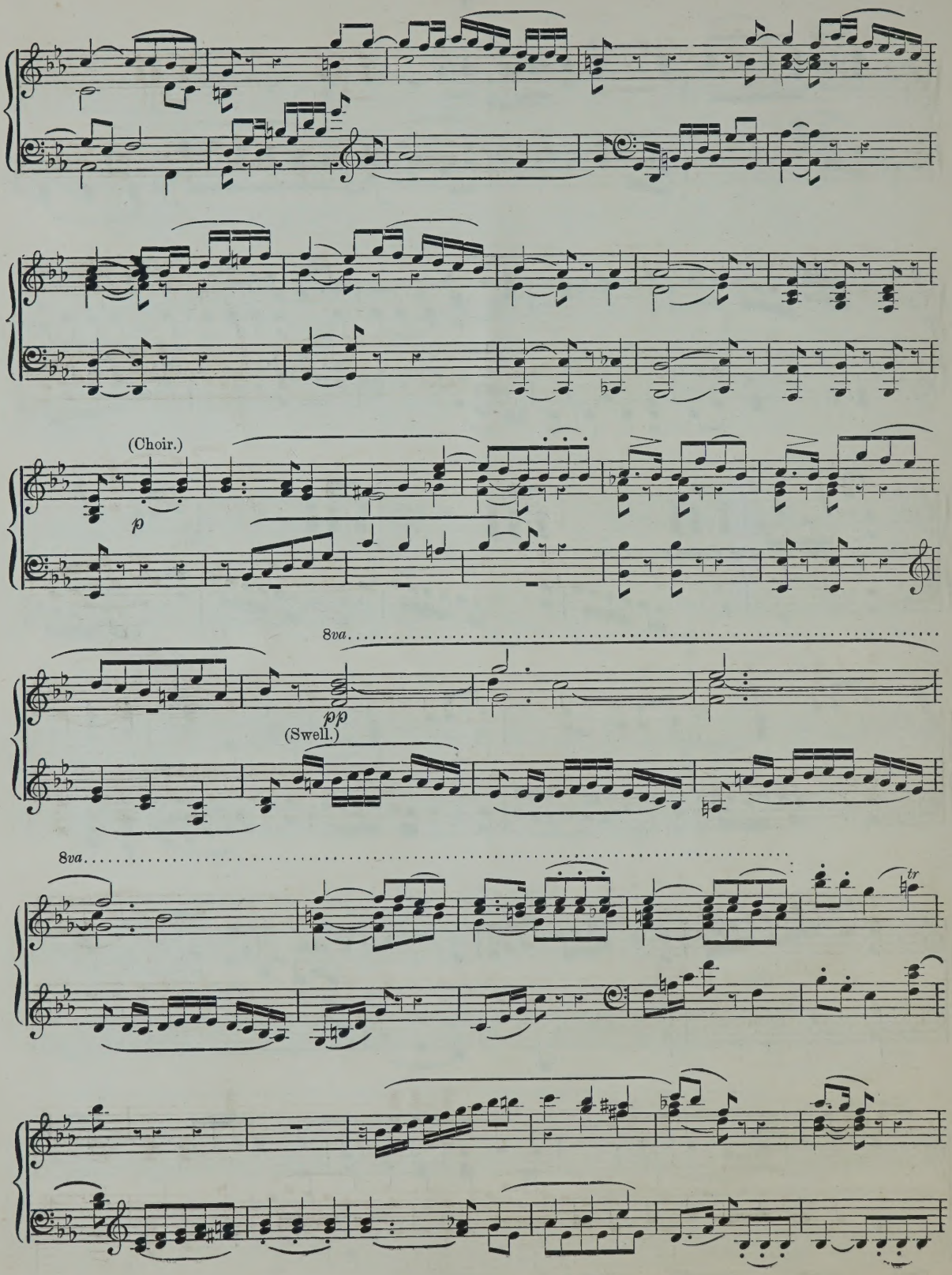
LONDON: BOOSEY & CO., 295, REGENT STREET.

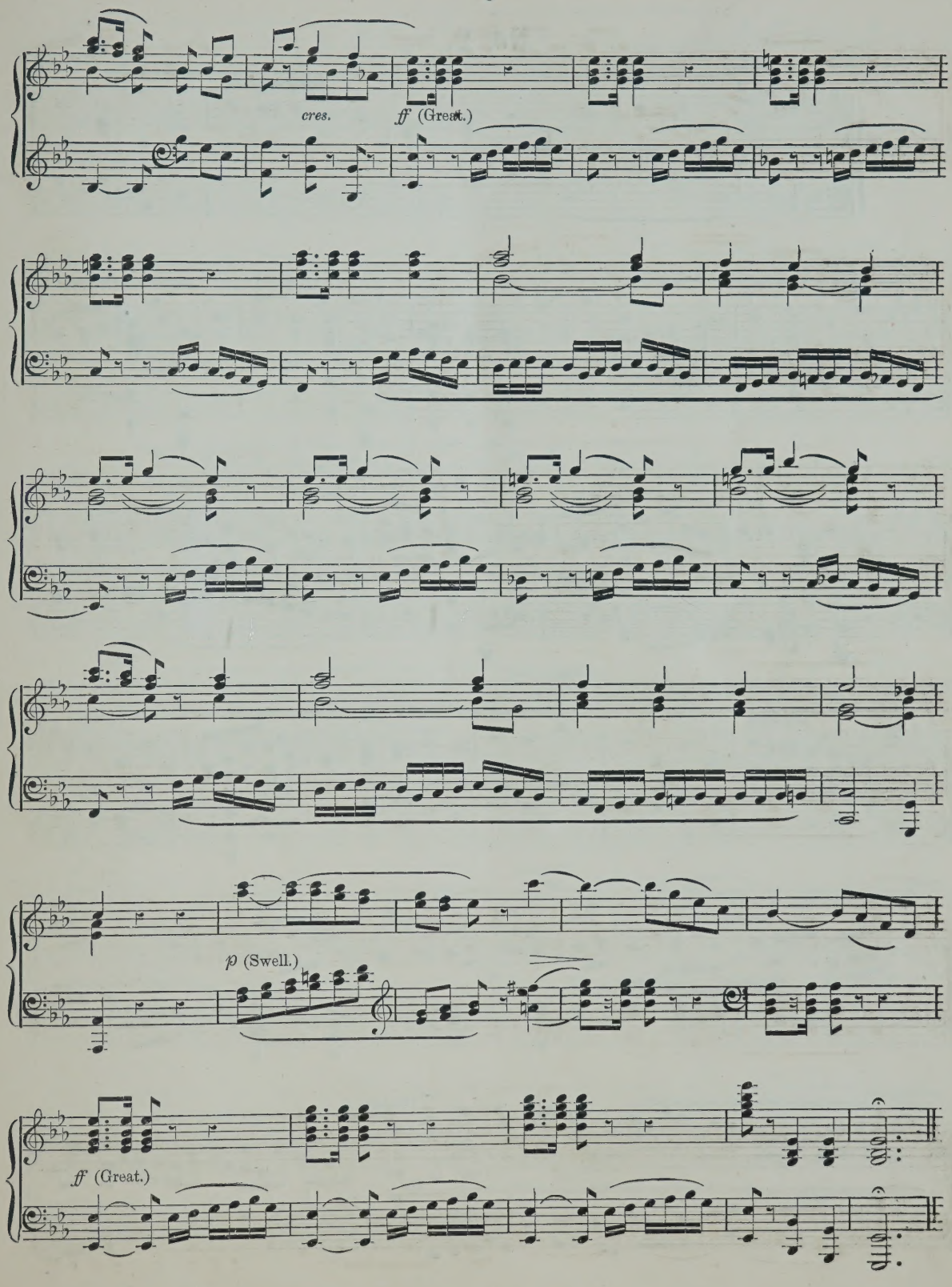
NEW YORK: WILLIAM A. POND & CO.

No. 1.

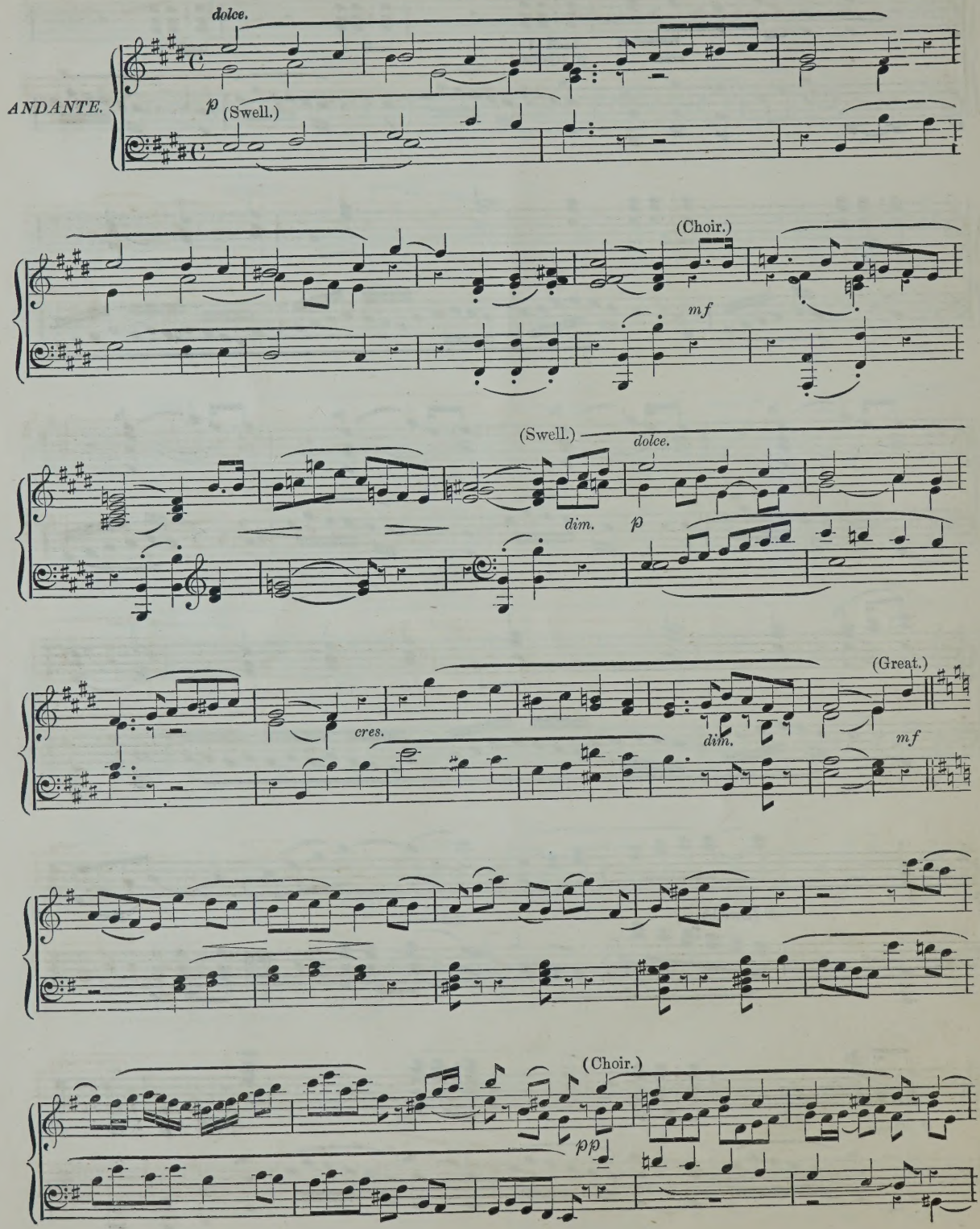


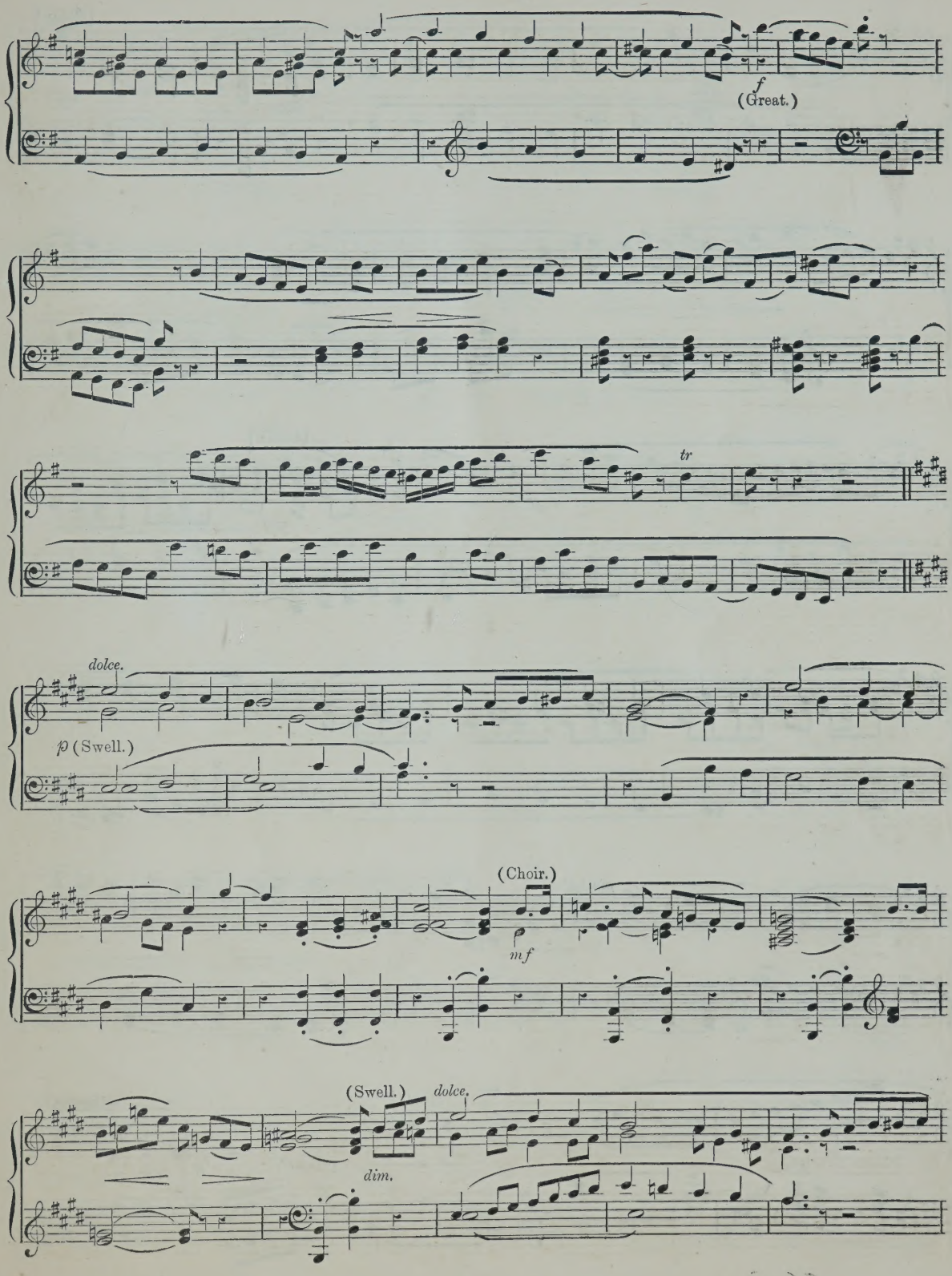

tr
cres.
f (Great.)

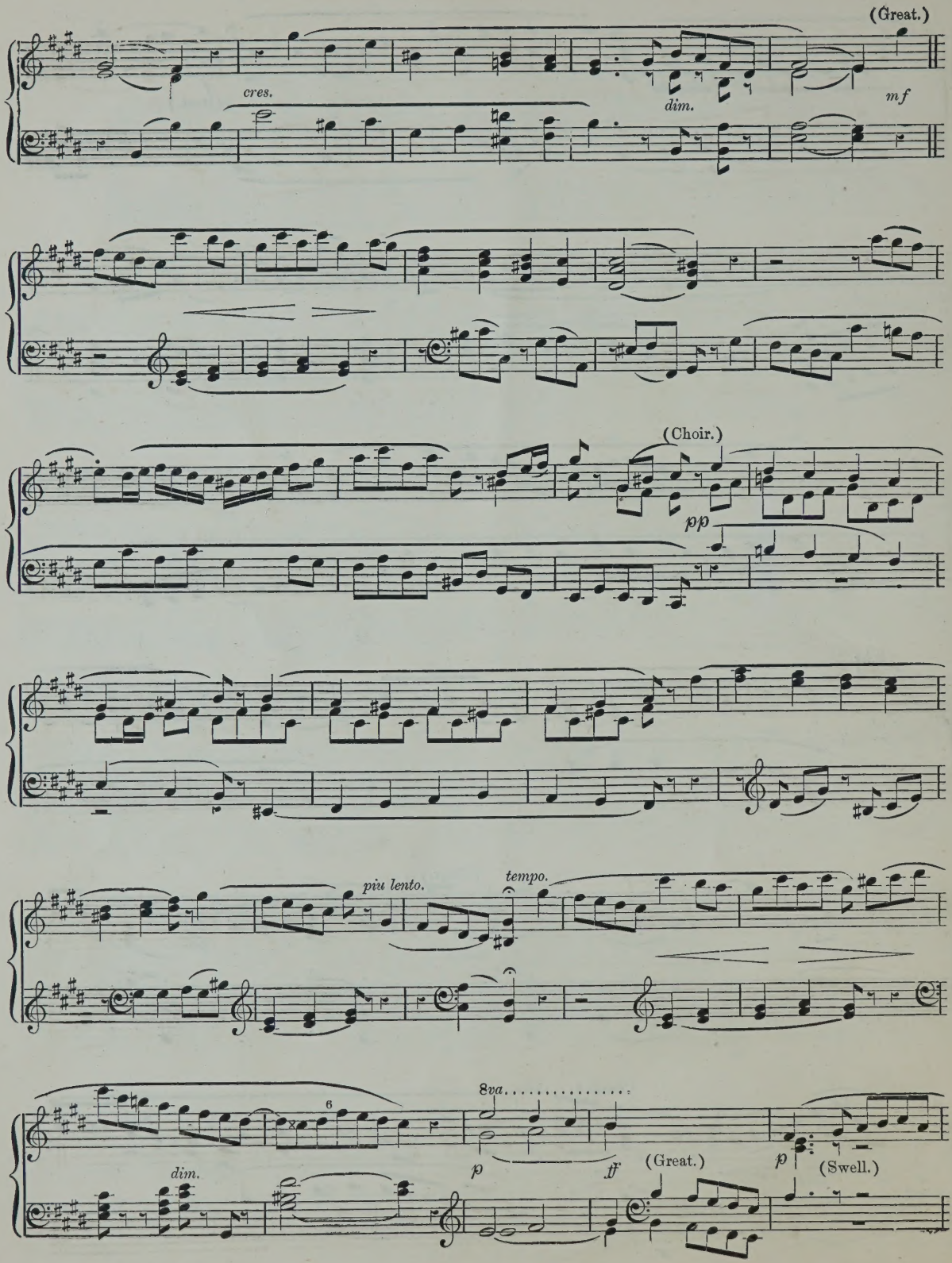

(Choir.)
p
8va
pp
(Swell.)
8va
tr

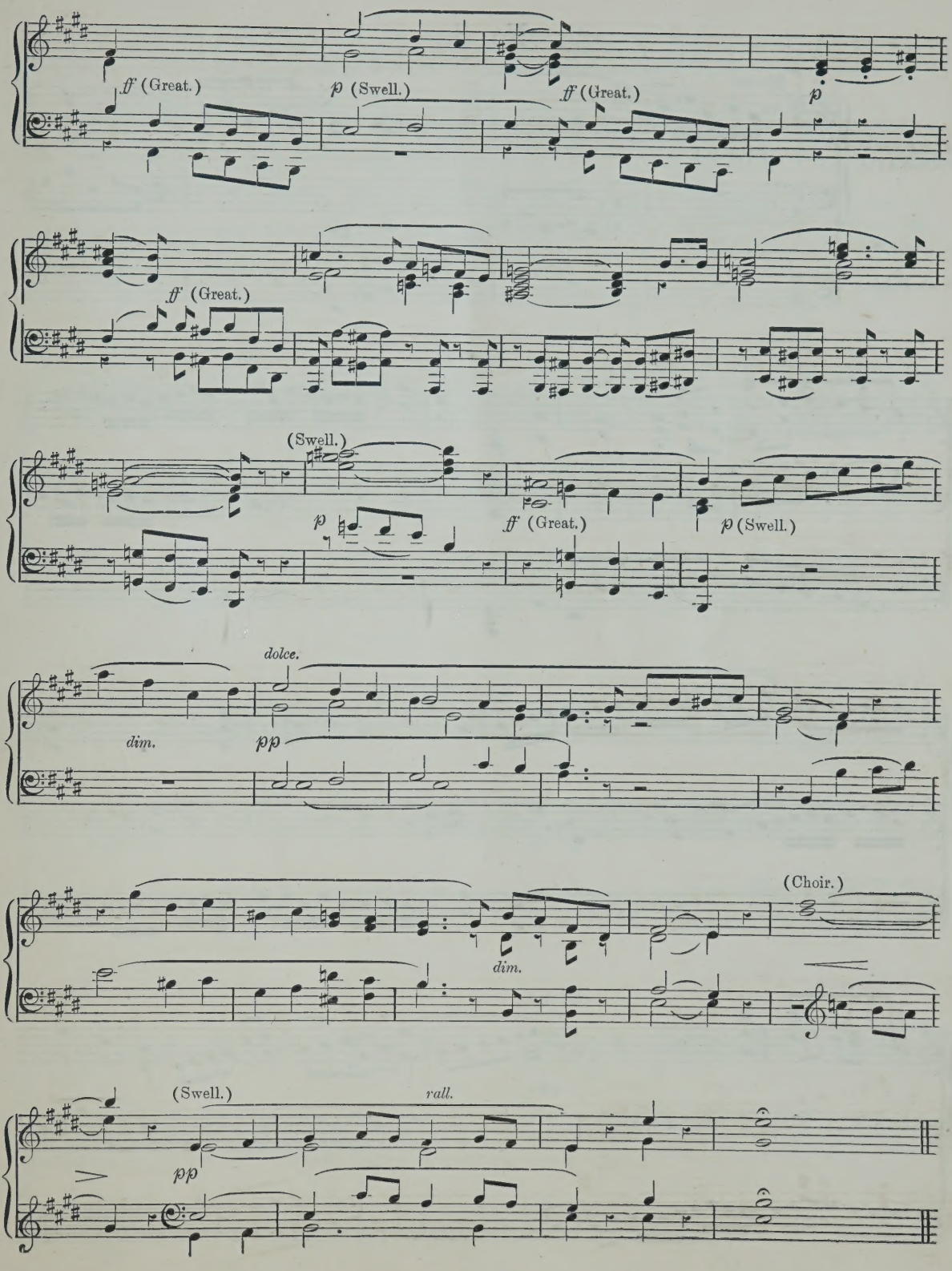

cres.
ff (Great.)
p (Swell.)
ff (Great.)

No. 2.

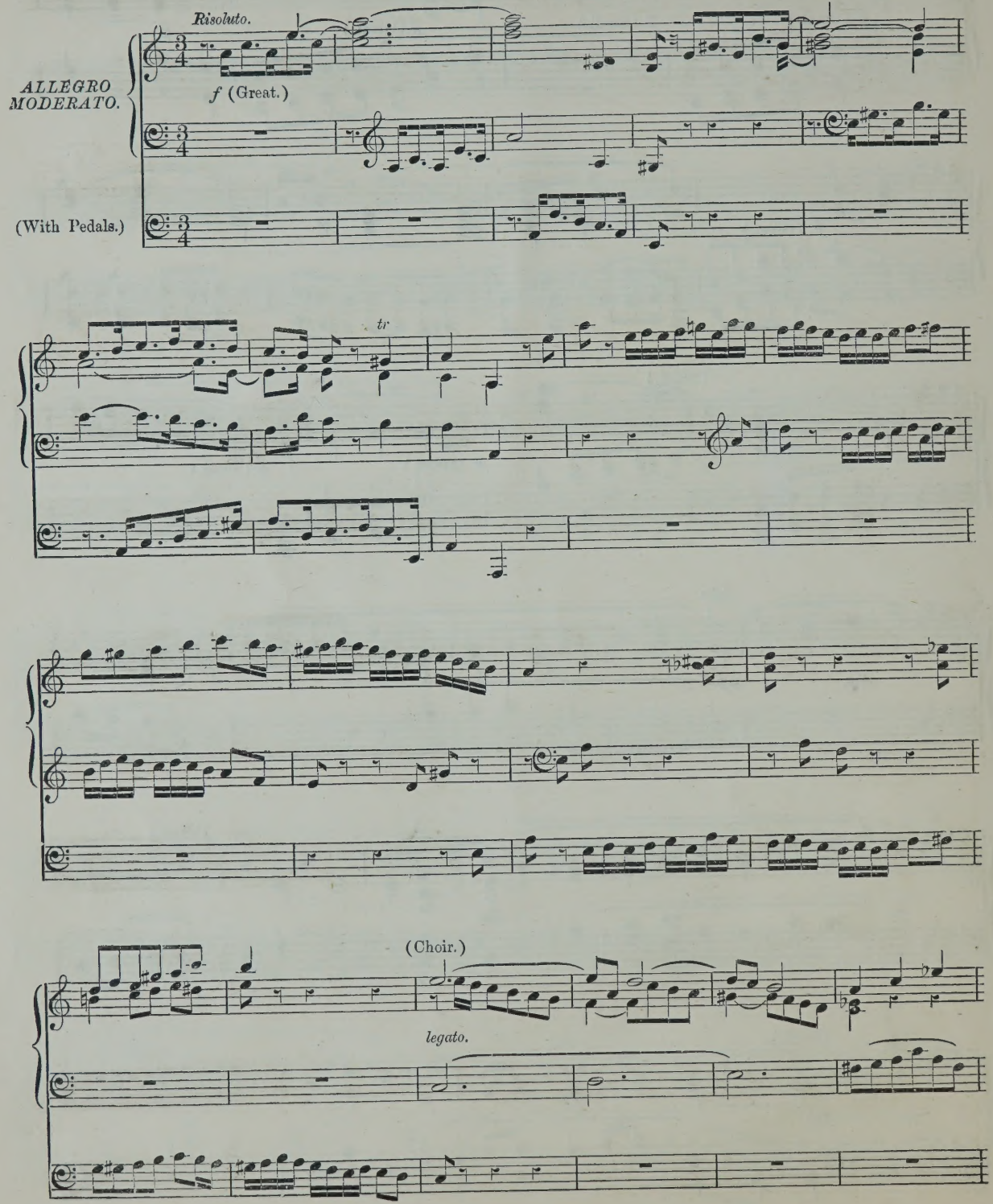

dolce.
ANDANTE.
p (Swell.)
(Choir.)
mf
(Swell.)
dolce.
dim.
p
(Great.)
cres.
dim.
mf
(Choir.)
pp

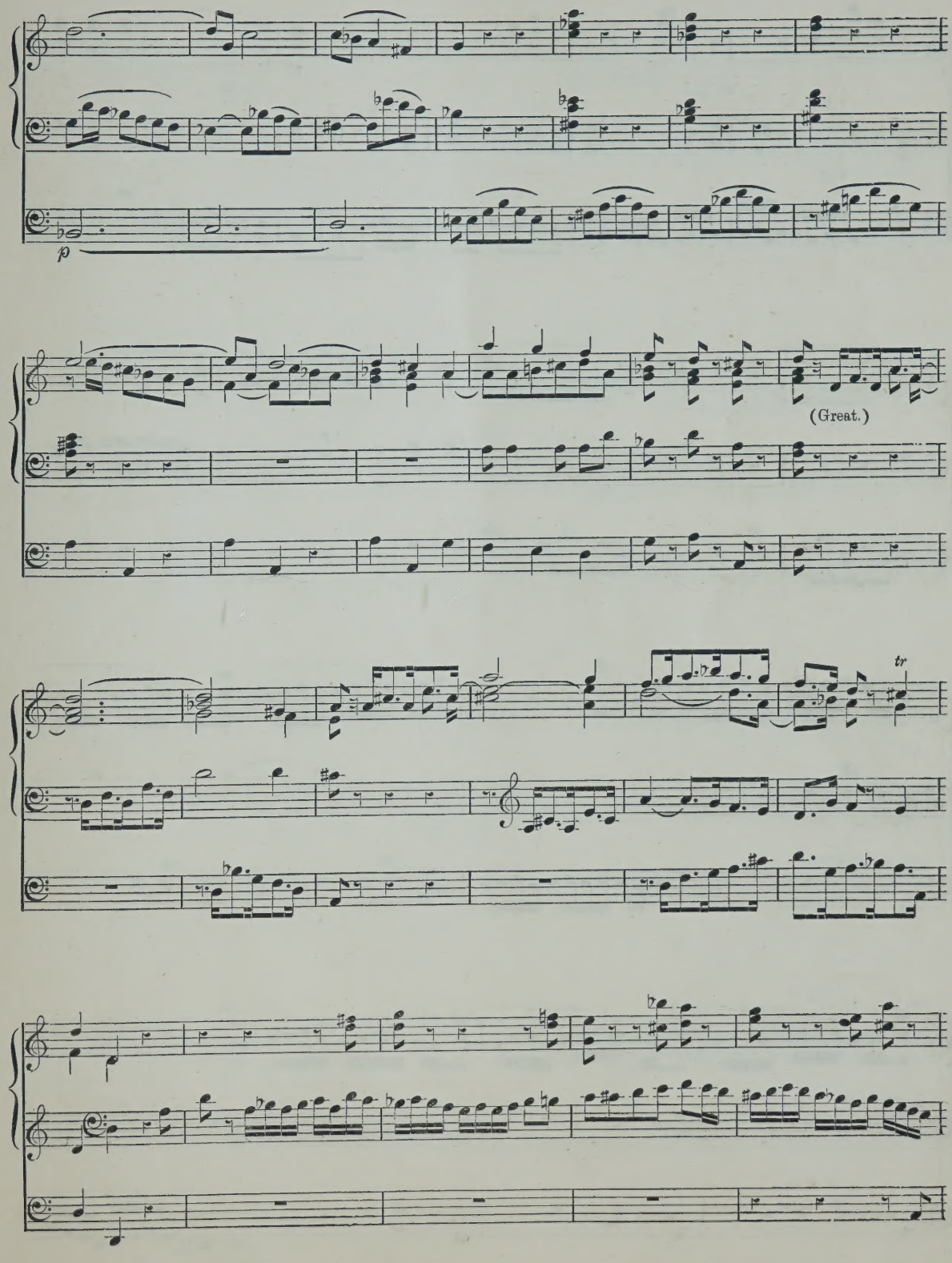

f
(Great.)
tr
dolce.
p (Swell.)
(Choir.)
mf
(Swell.)
dim.
dolce.

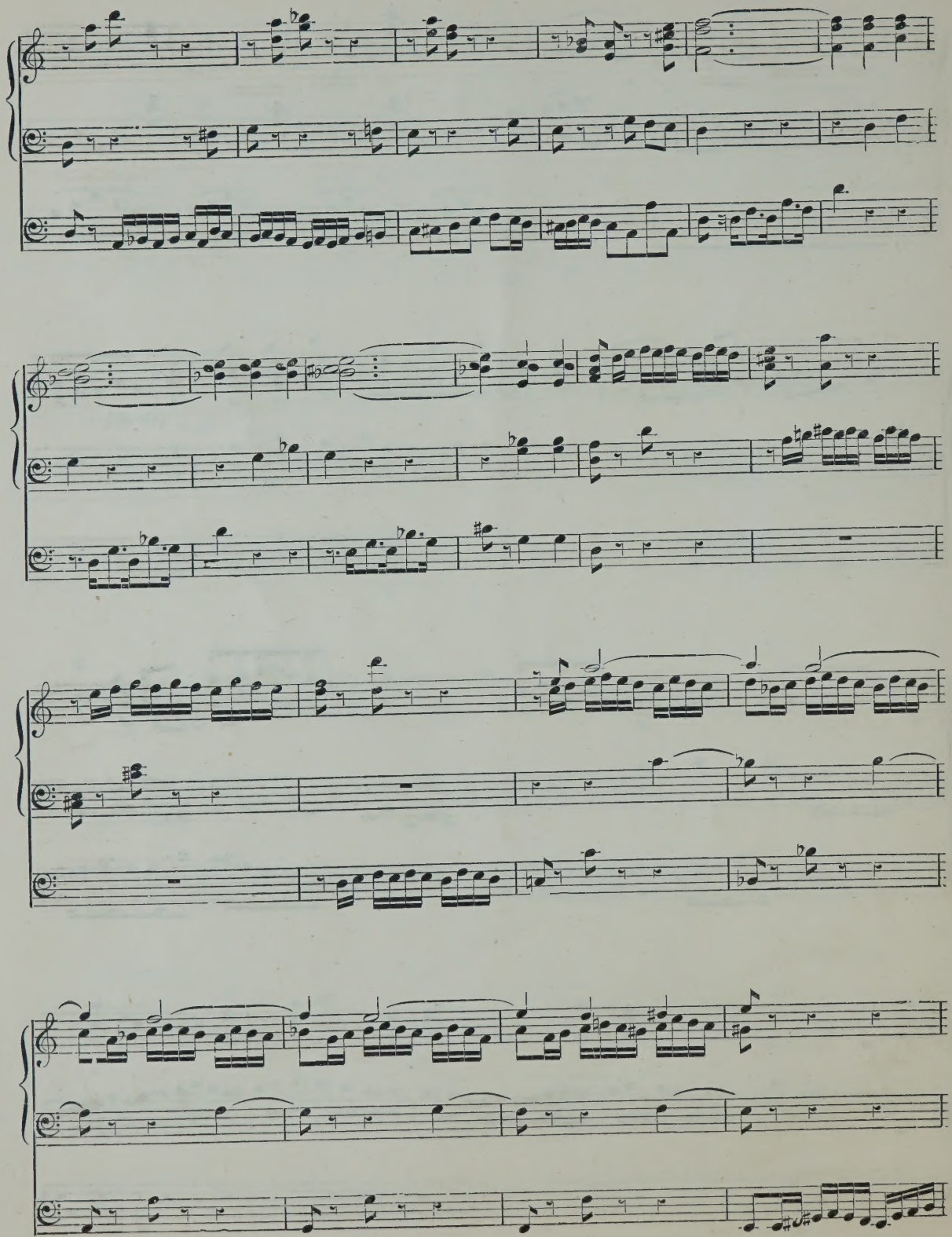

(Great.)
cres.
dim.
mf
(Choir.)
pp
più lento.
tempo.
8va
6
dim.
p
ff
(Great.)
p
(Swell.)

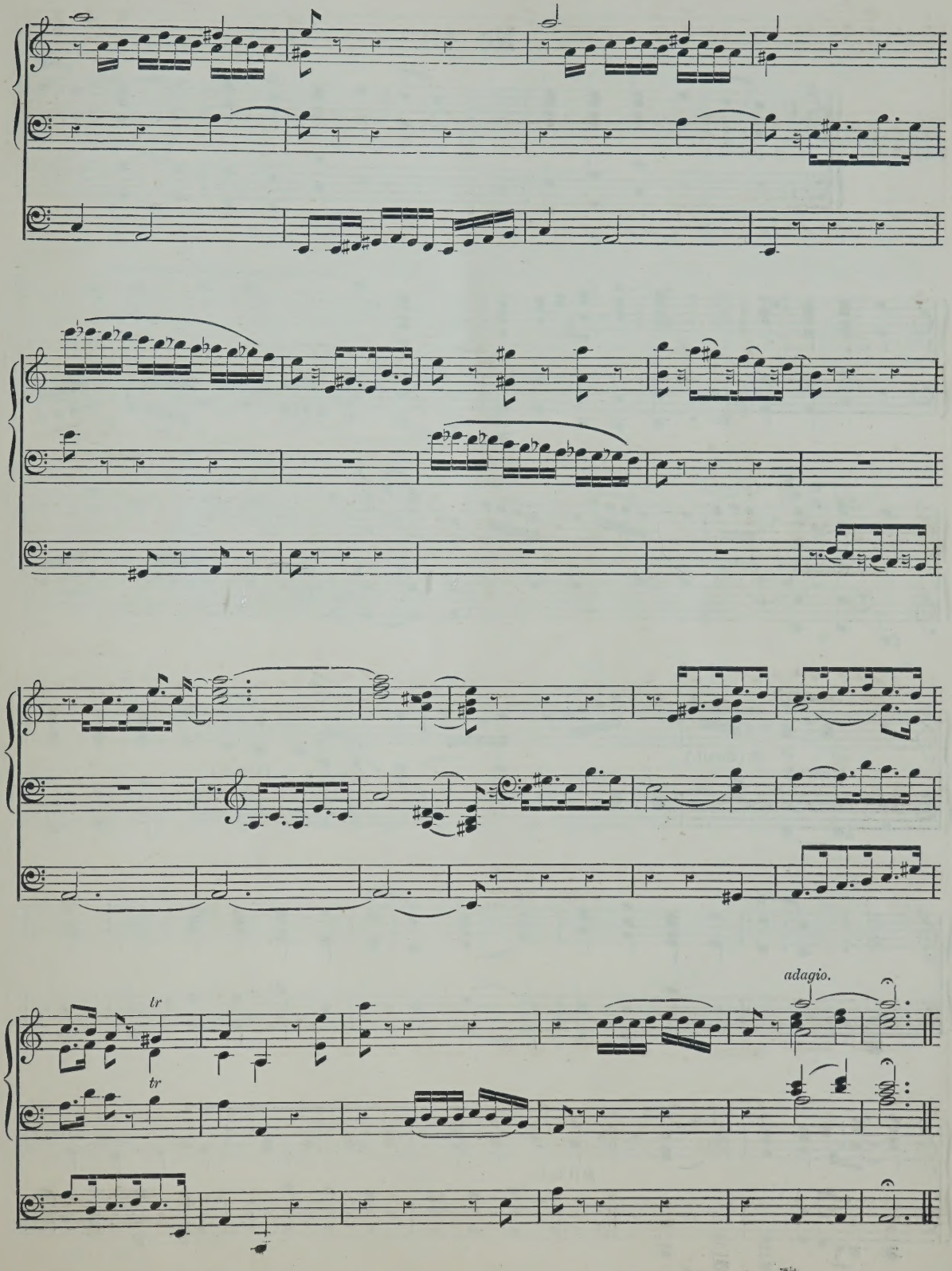

ff (Great.)
p (Swell.)
ff (Great.)
p
ff (Great.)
(Swell.)
p
ff (Great.)
p (Swell.)
dolce.
dim.
pp
(Choir.)
dim.
(Swell.)
rall.
pp

No. 3.

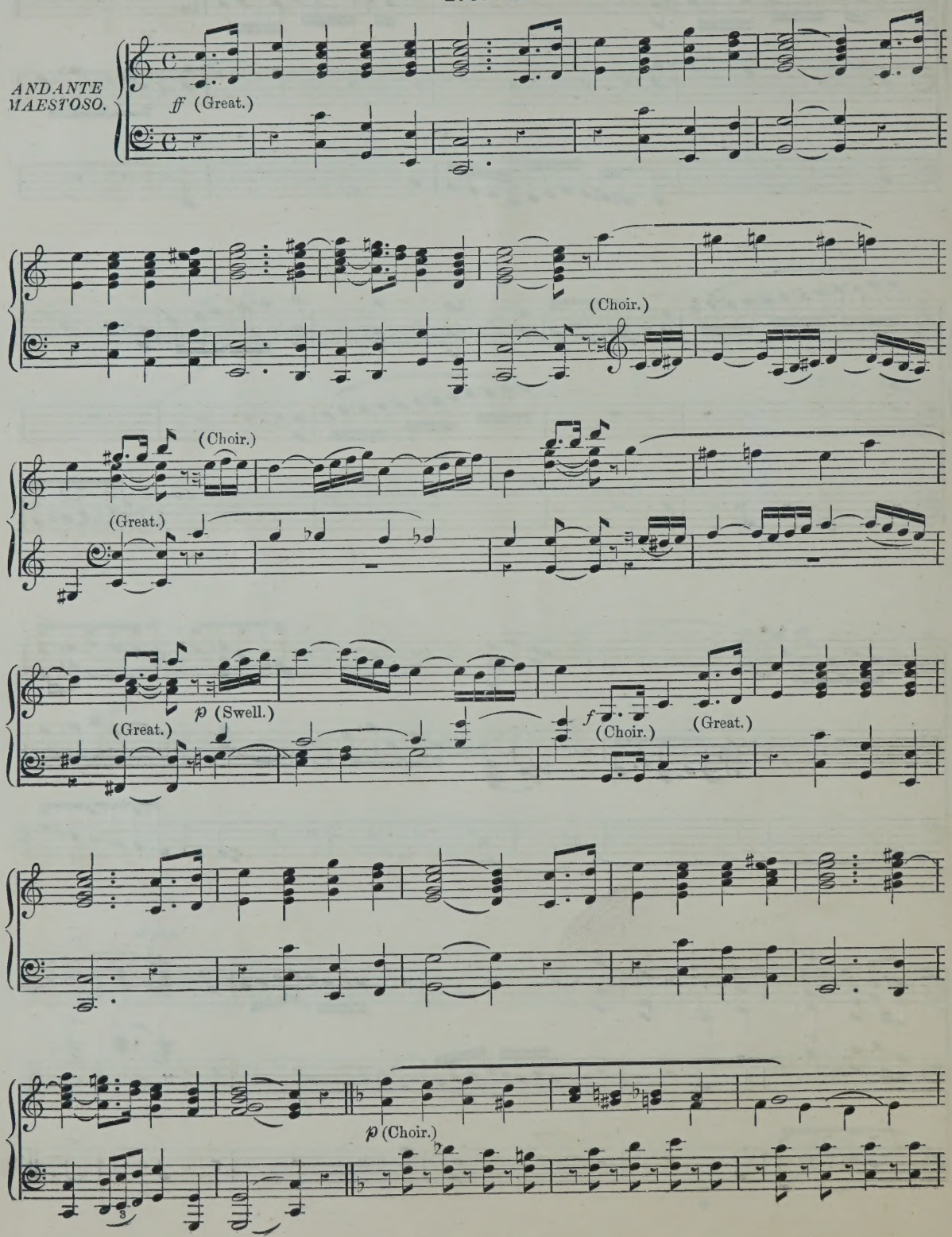

Risoluto.
ALLEGRO MODERATO.
f (Great.)
(With Pedals.)
tr
(Choir.)
legato.

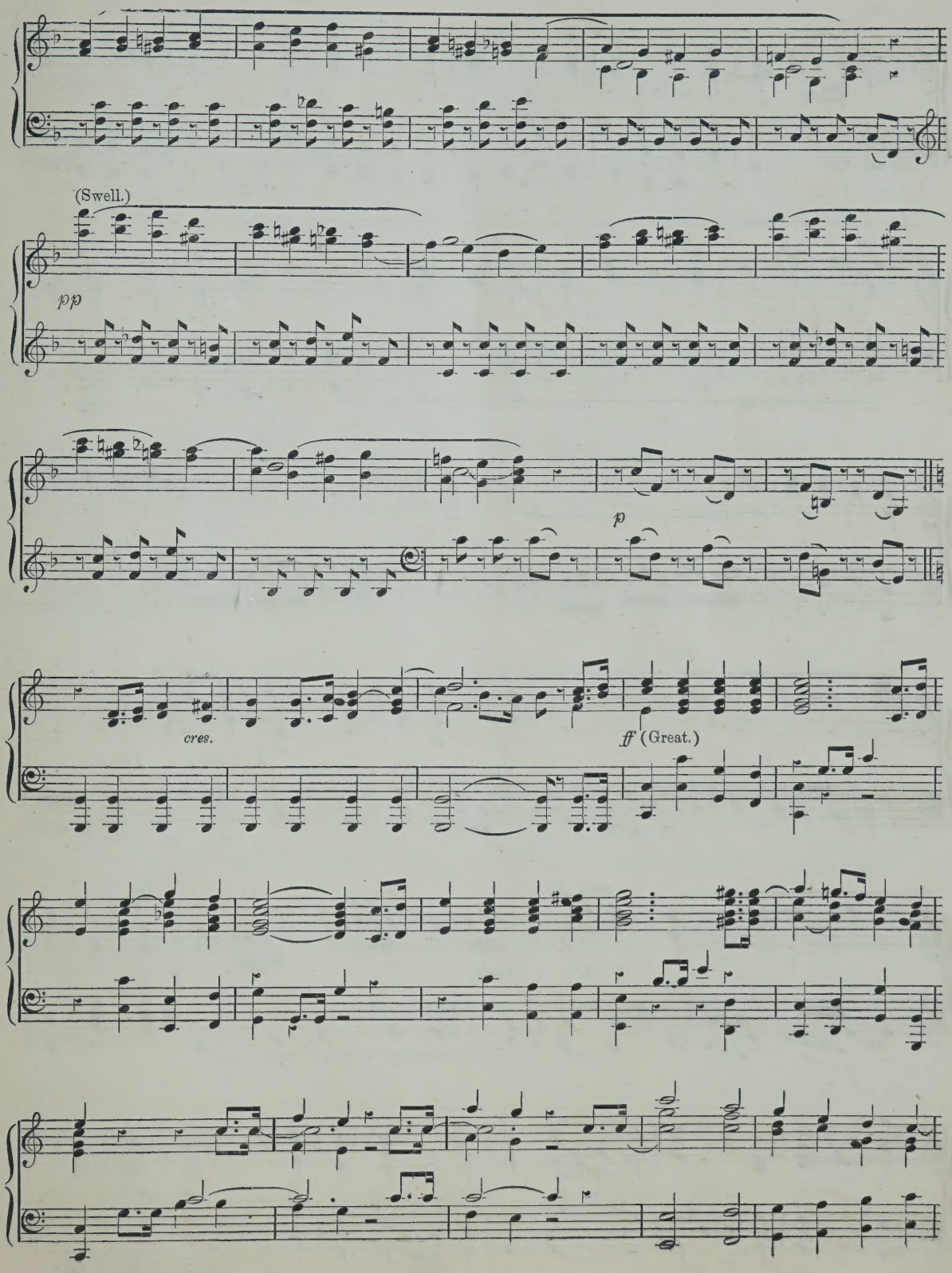

p
(Great.)
tr

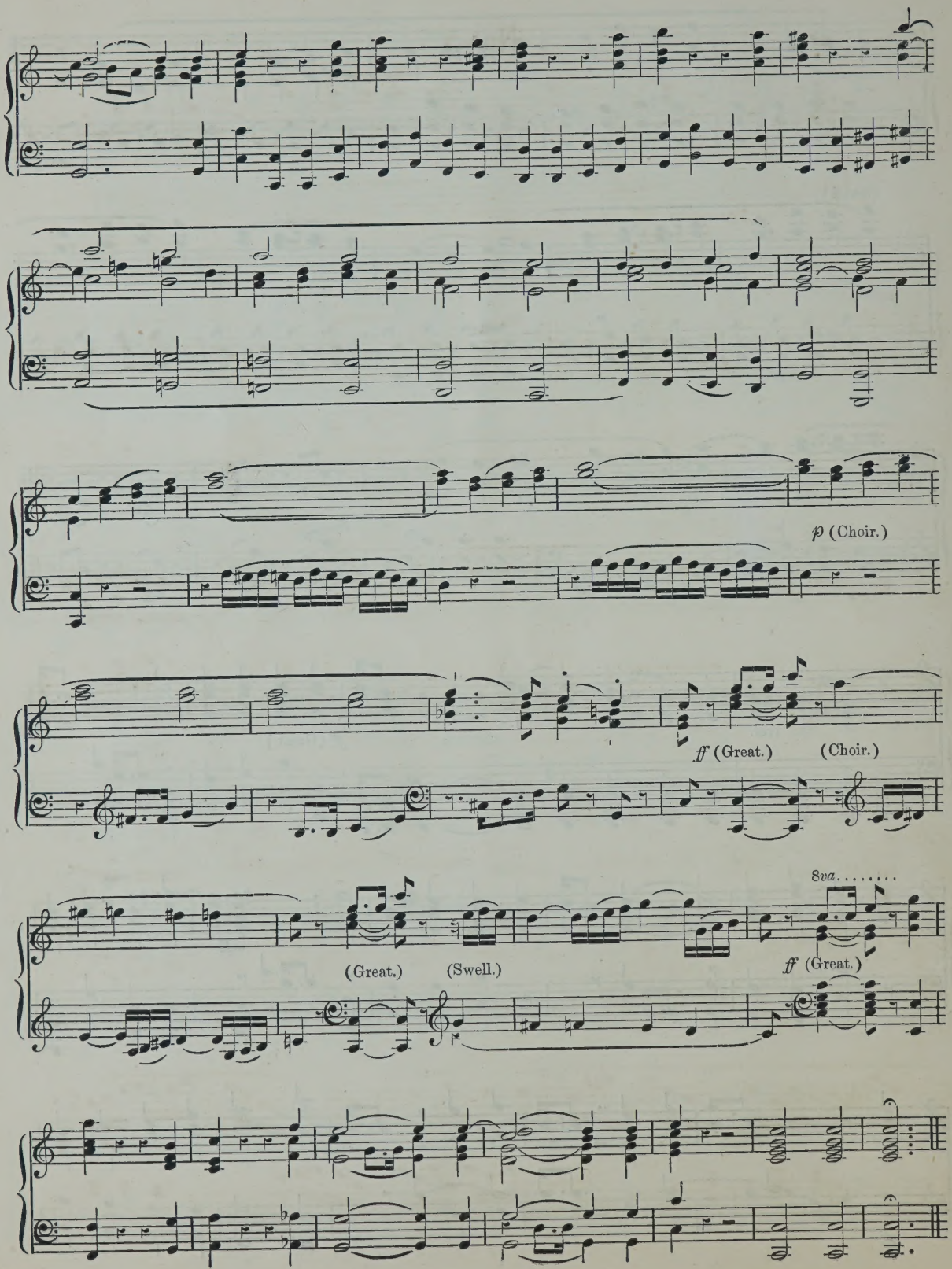



adagio.
tr
tr

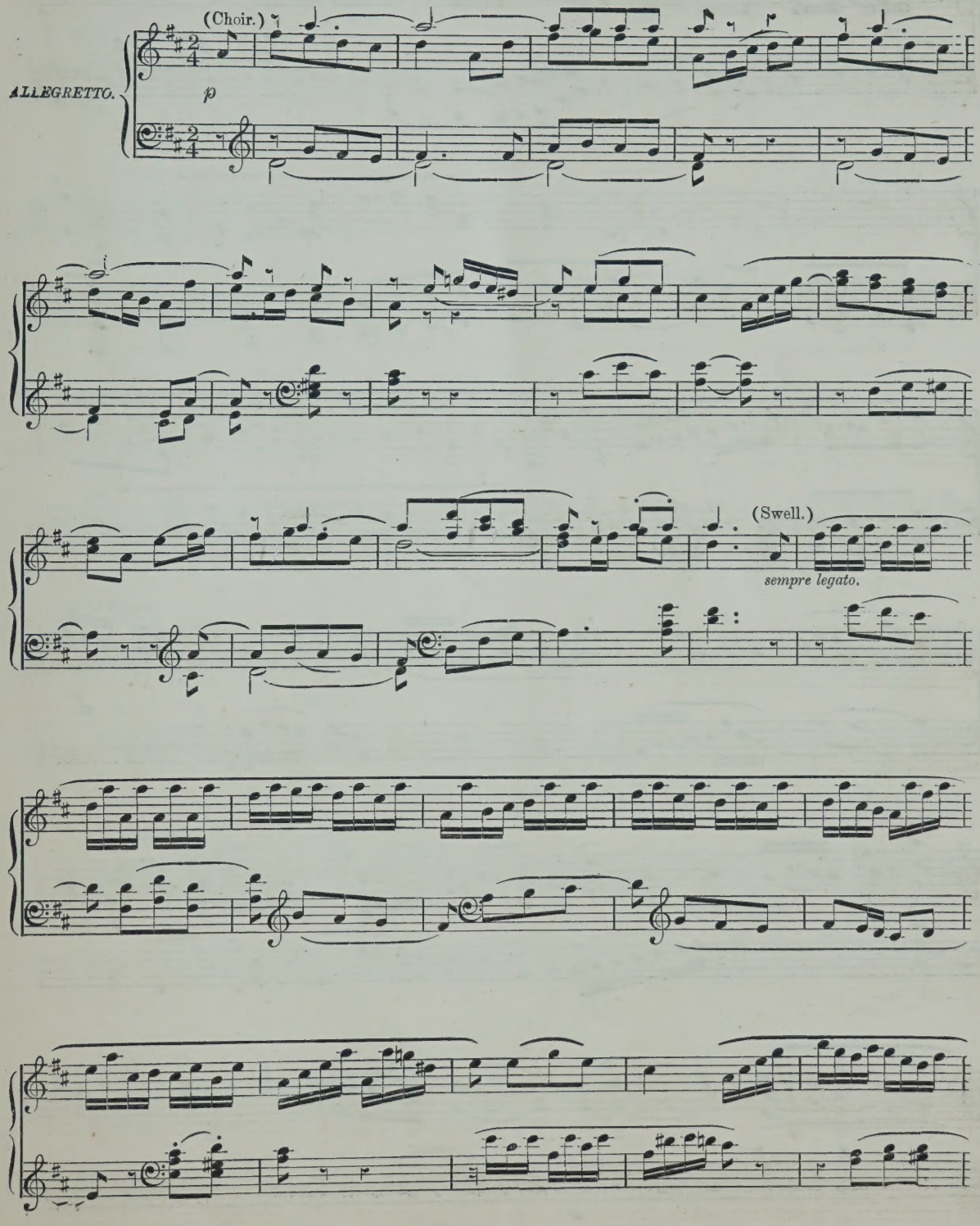
No. 4.

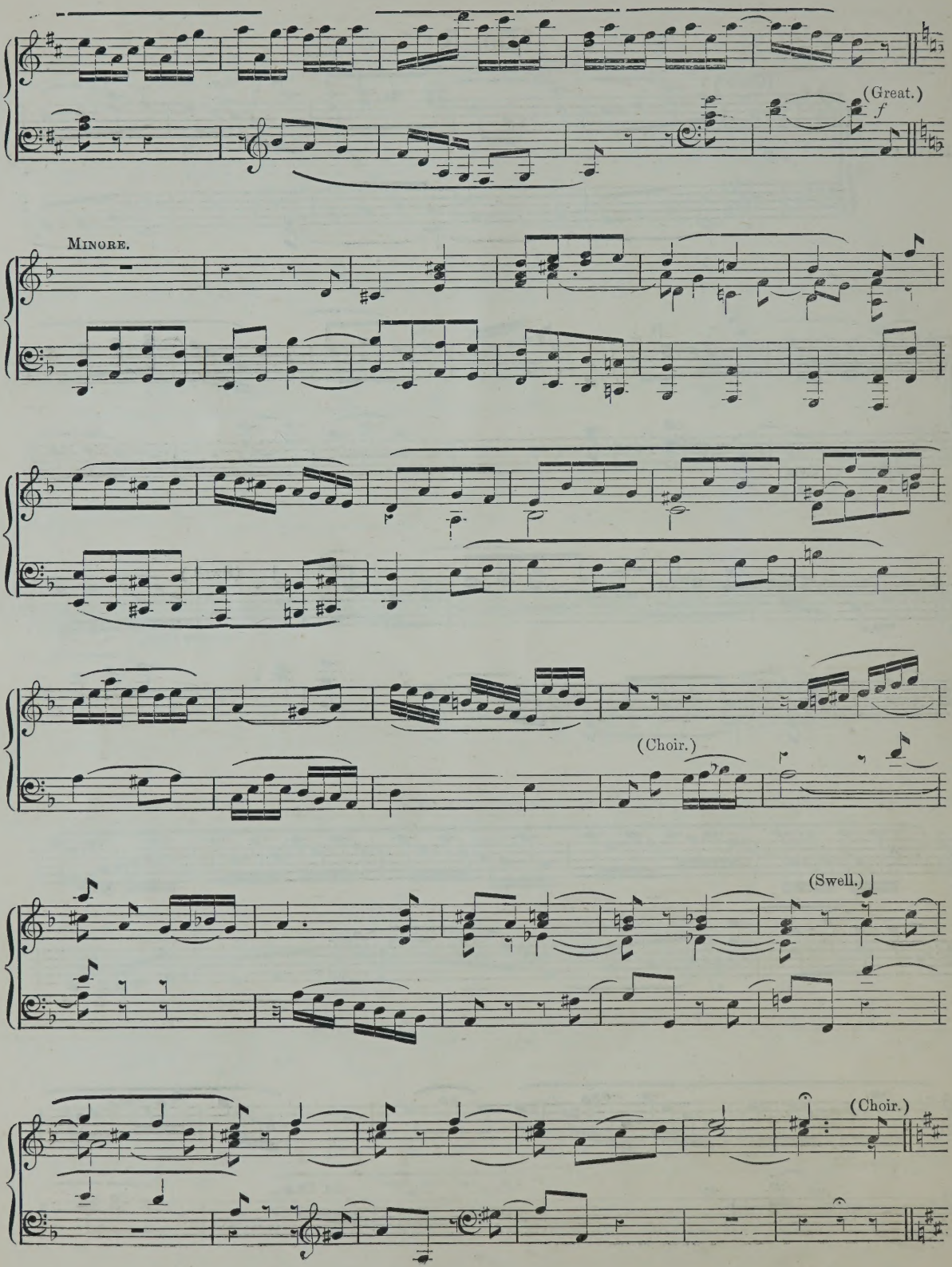

ANDANTE MAESTOSO.
ff (Great.)
(Choir.)
(Choir.)
(Great.)
p (Swell.)
(Great.)
f (Choir.)
(Great.)
p (Choir.)

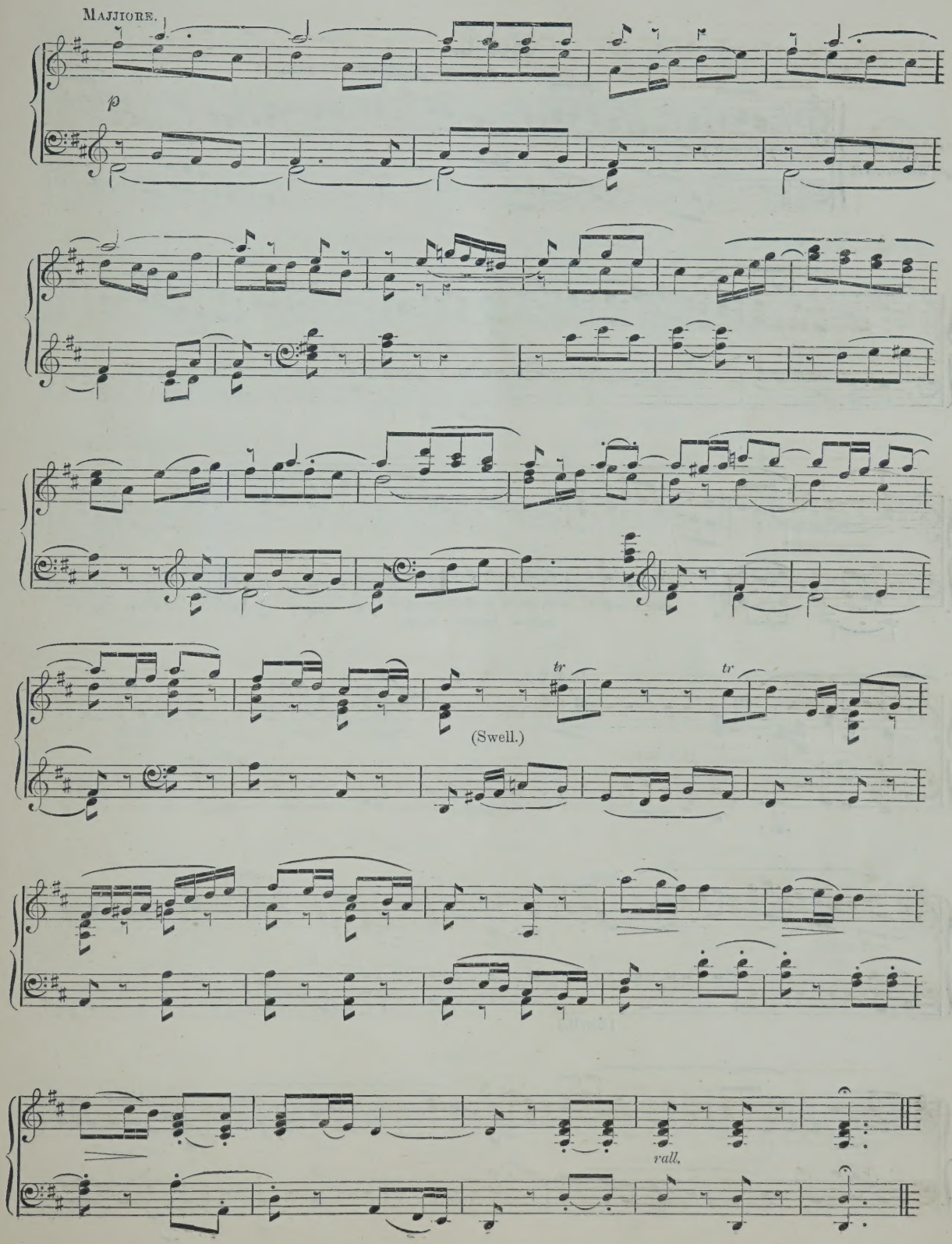

(Swell.)
pp
p
cres.
ff (Great.)


p (Choir.)
ff (Great.)
(Choir.)
8va.....
(Great.)
(Swell.)
ff (Great.)

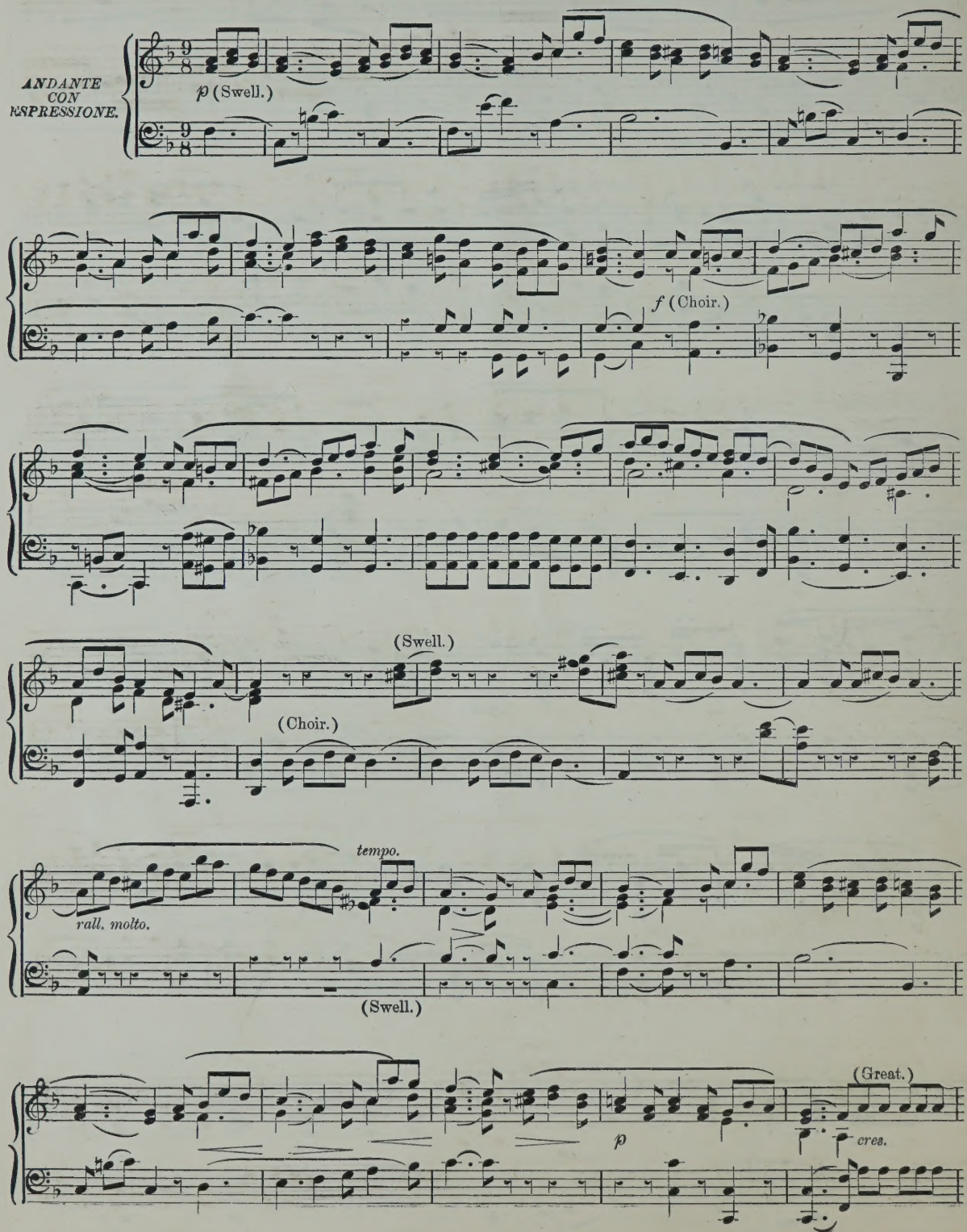
No. 5.

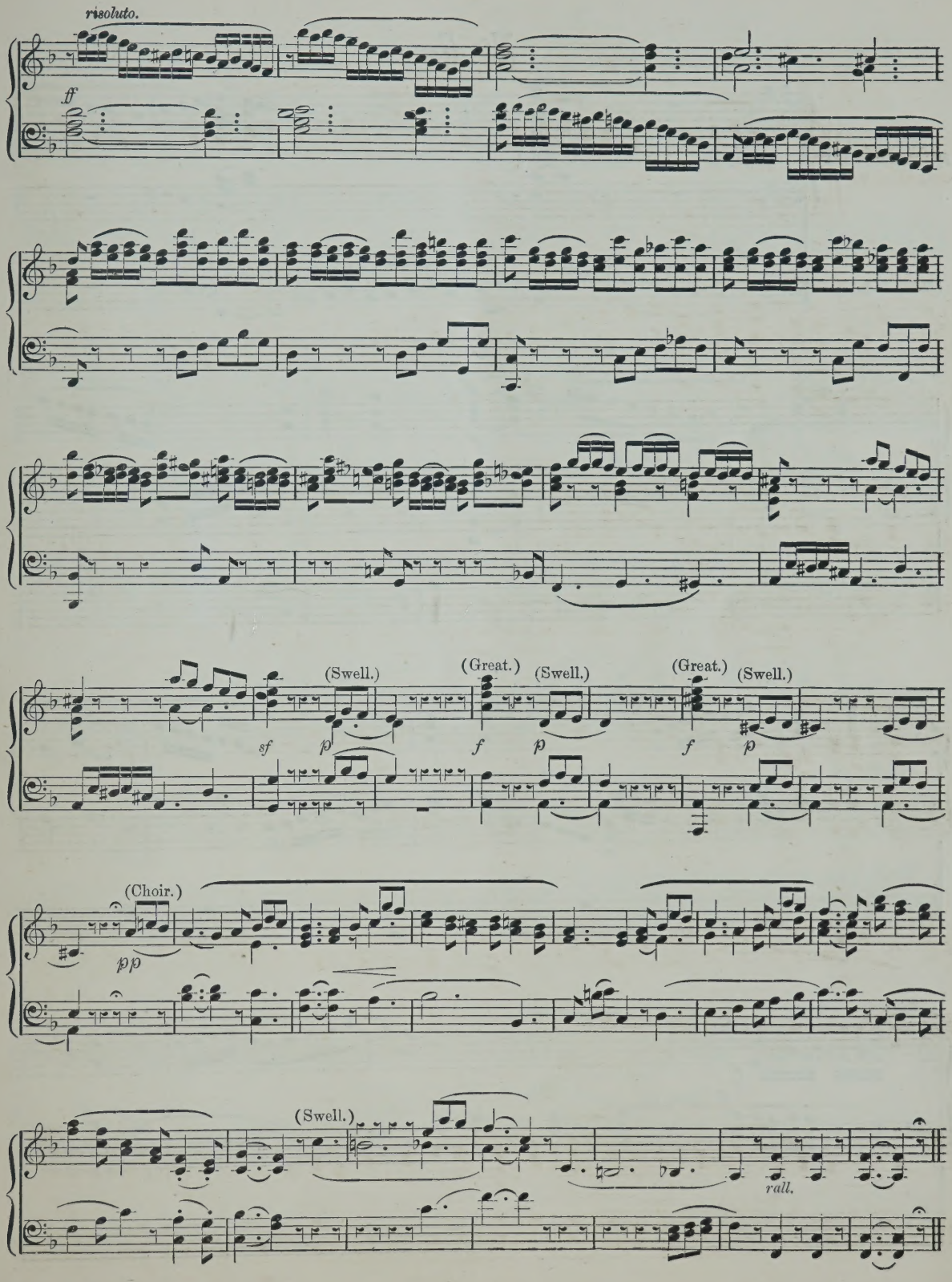



(Great.)
f
MINORE.
(Choir.)
(Swell.)
(Choir.)

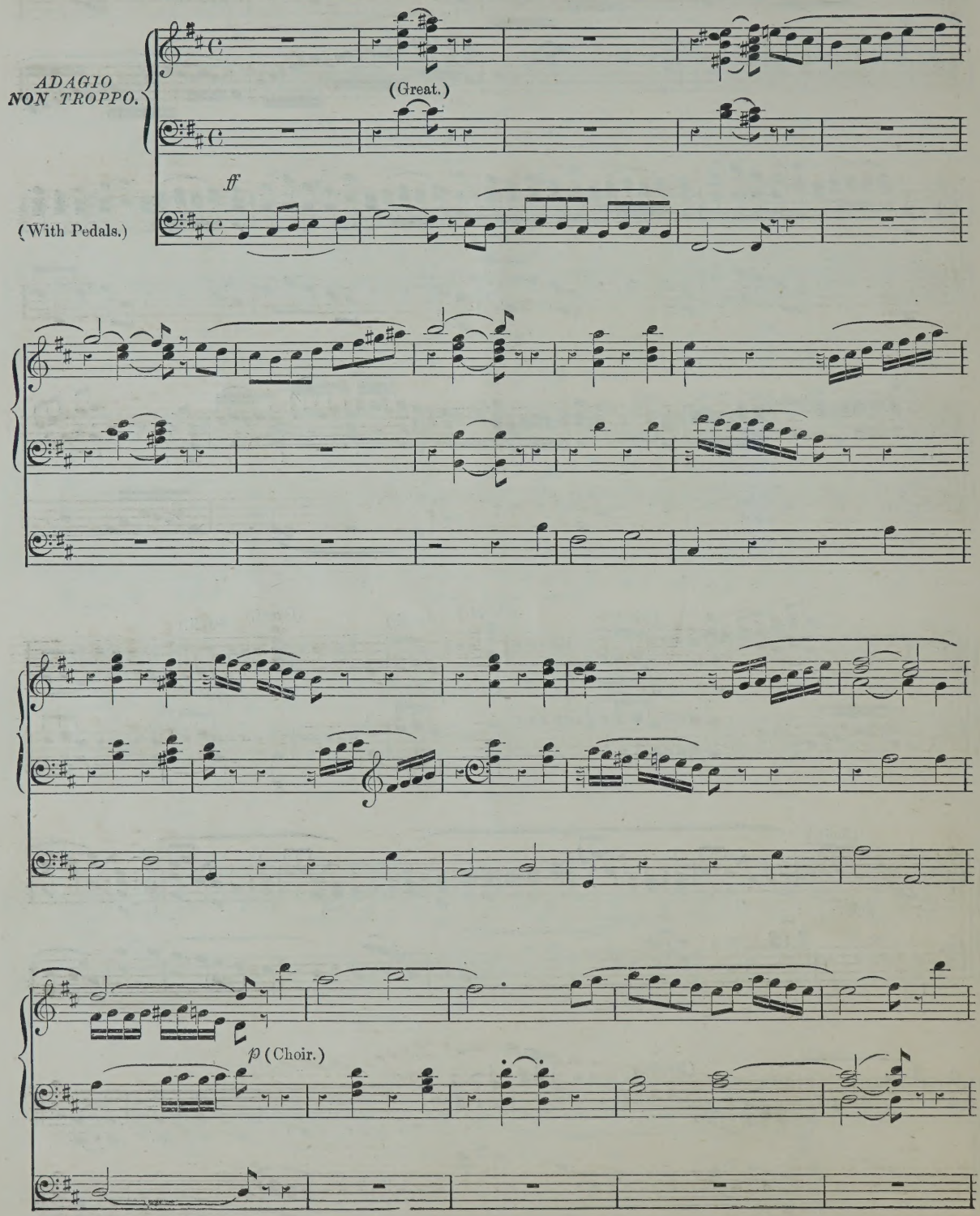

Majjiore.
p
tr
tr
(Swell.)
rall.

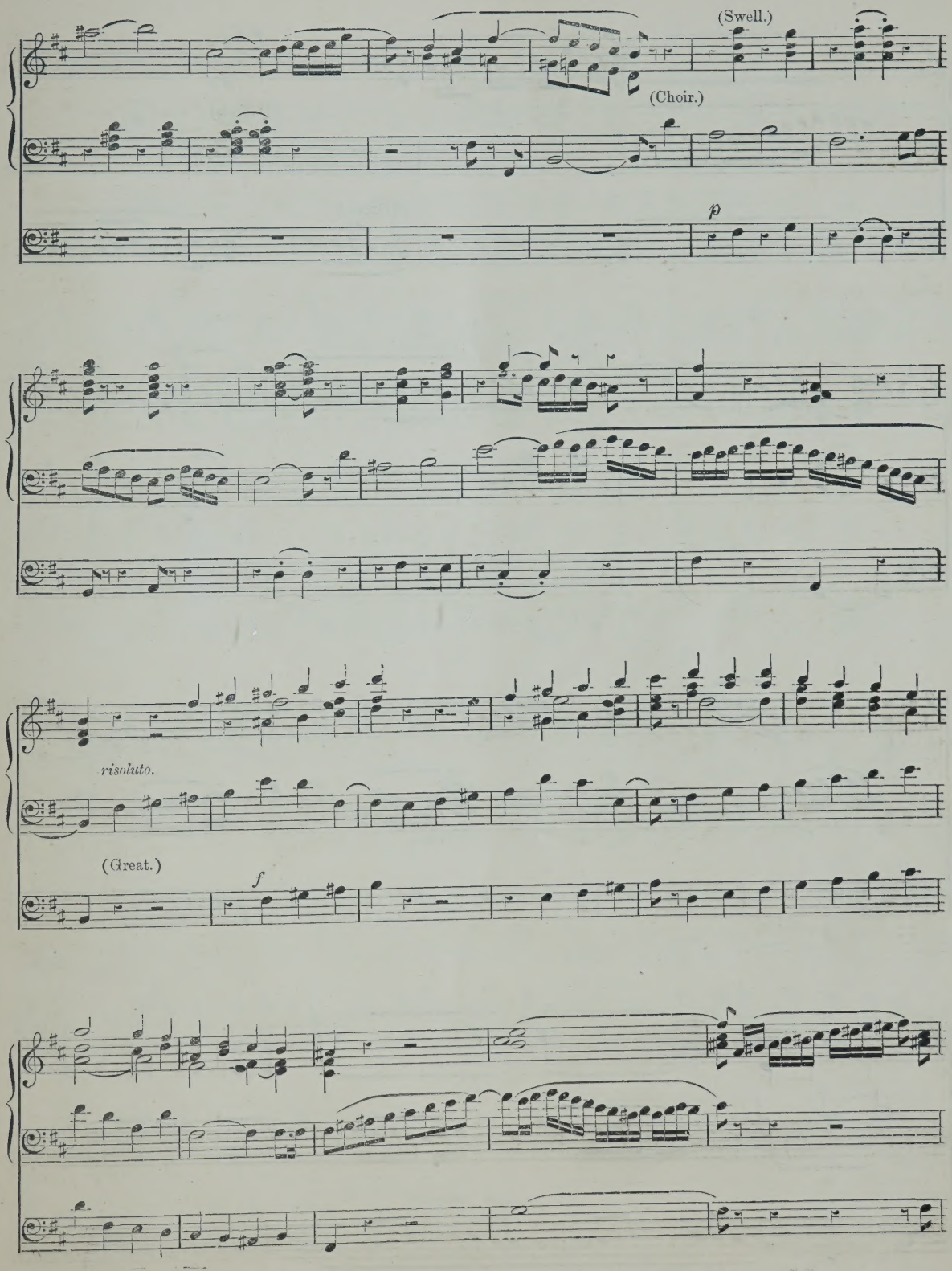
No. 6.

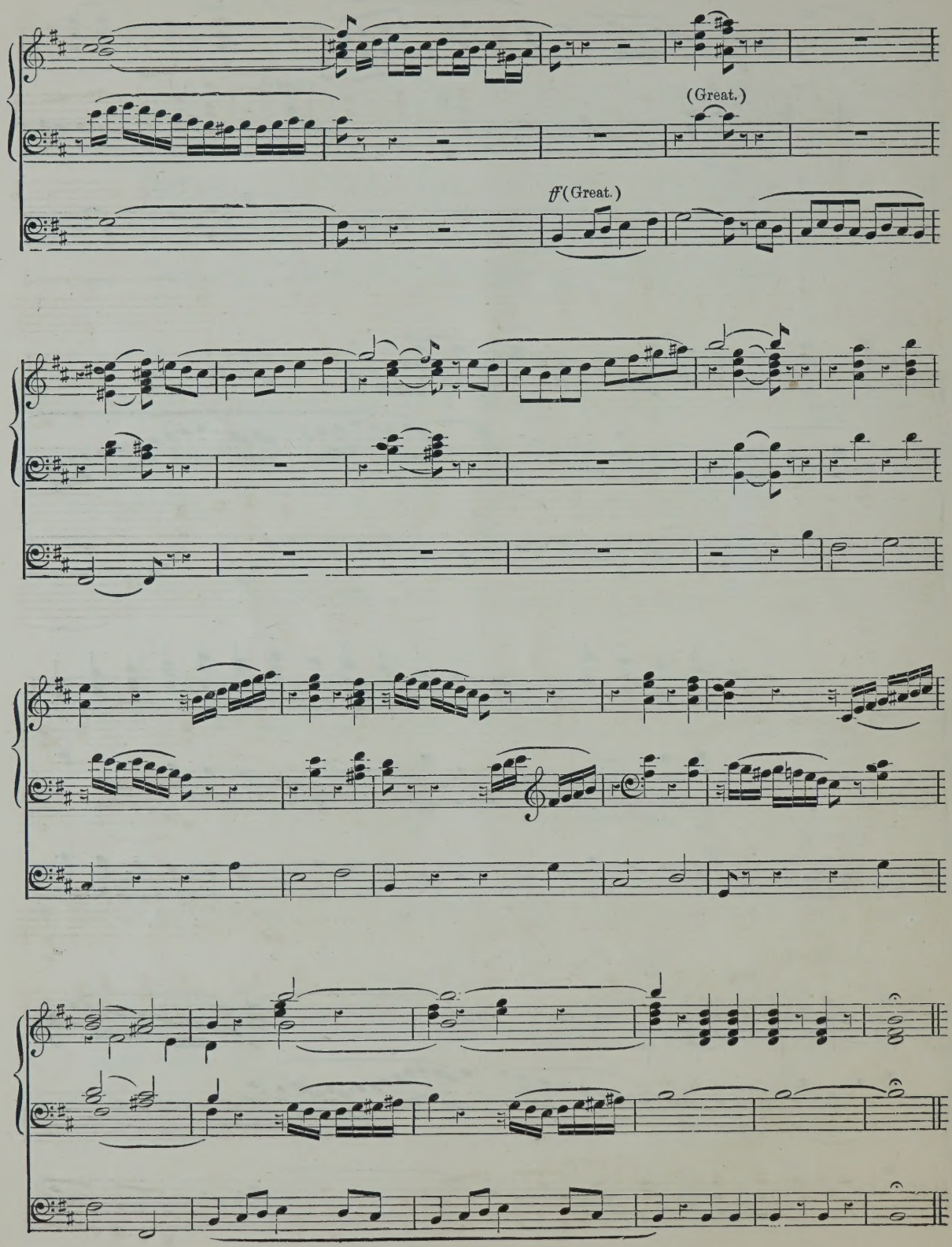

ANDANTE CON ESPRESSIONE.
p (Swell.)
f (Choir.)
(Swell.)
(Choir.)
tempo.
rall. molto.
(Swell.)
(Great.)
p
cres.


risoluto.
ff
(Swell.)
(Great.)
(Swell.)
(Great.)
(Swell.)
sf
p
f
p
f
p
(Choir.)
pp
(Swell.)
rall.

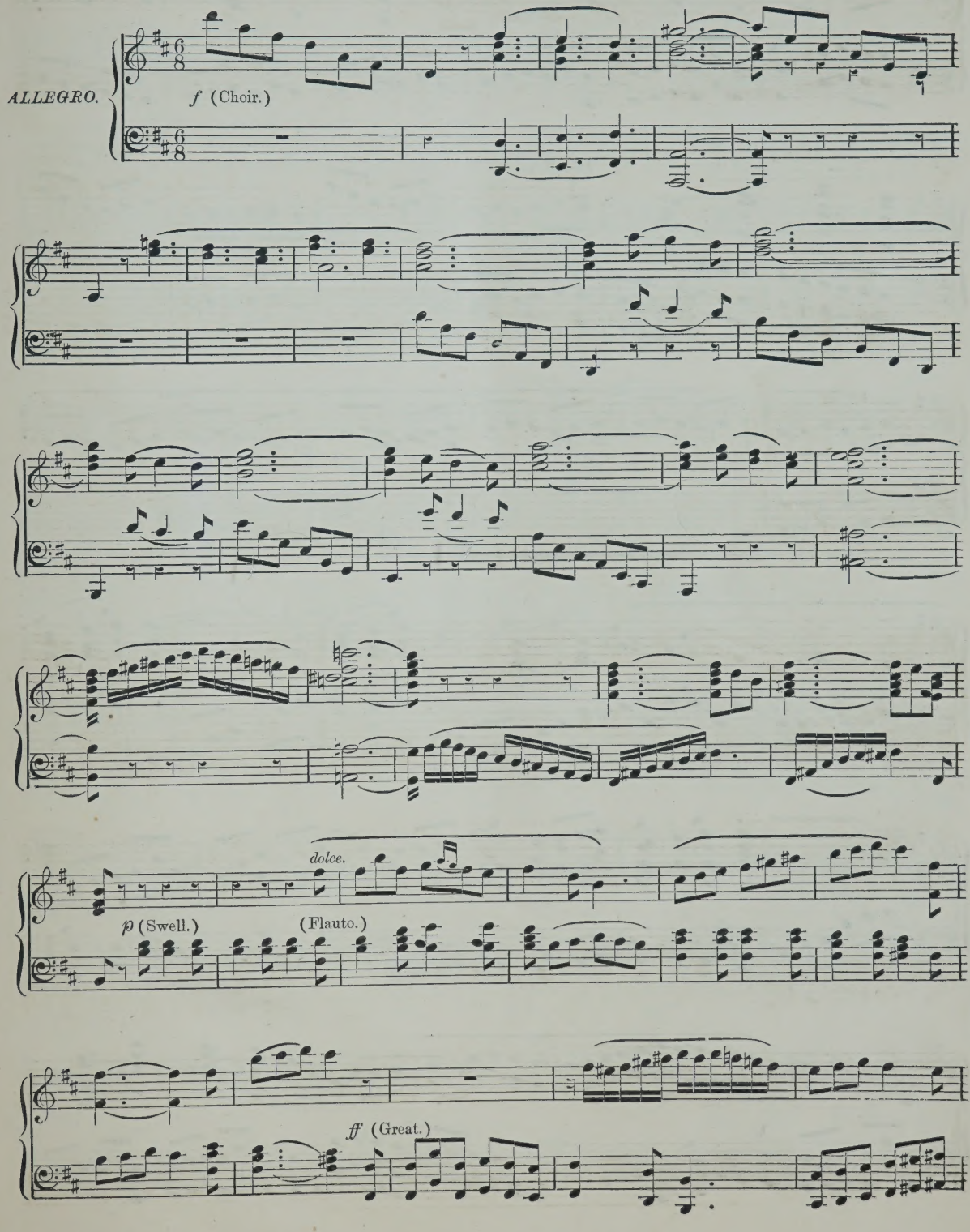
No. 7.

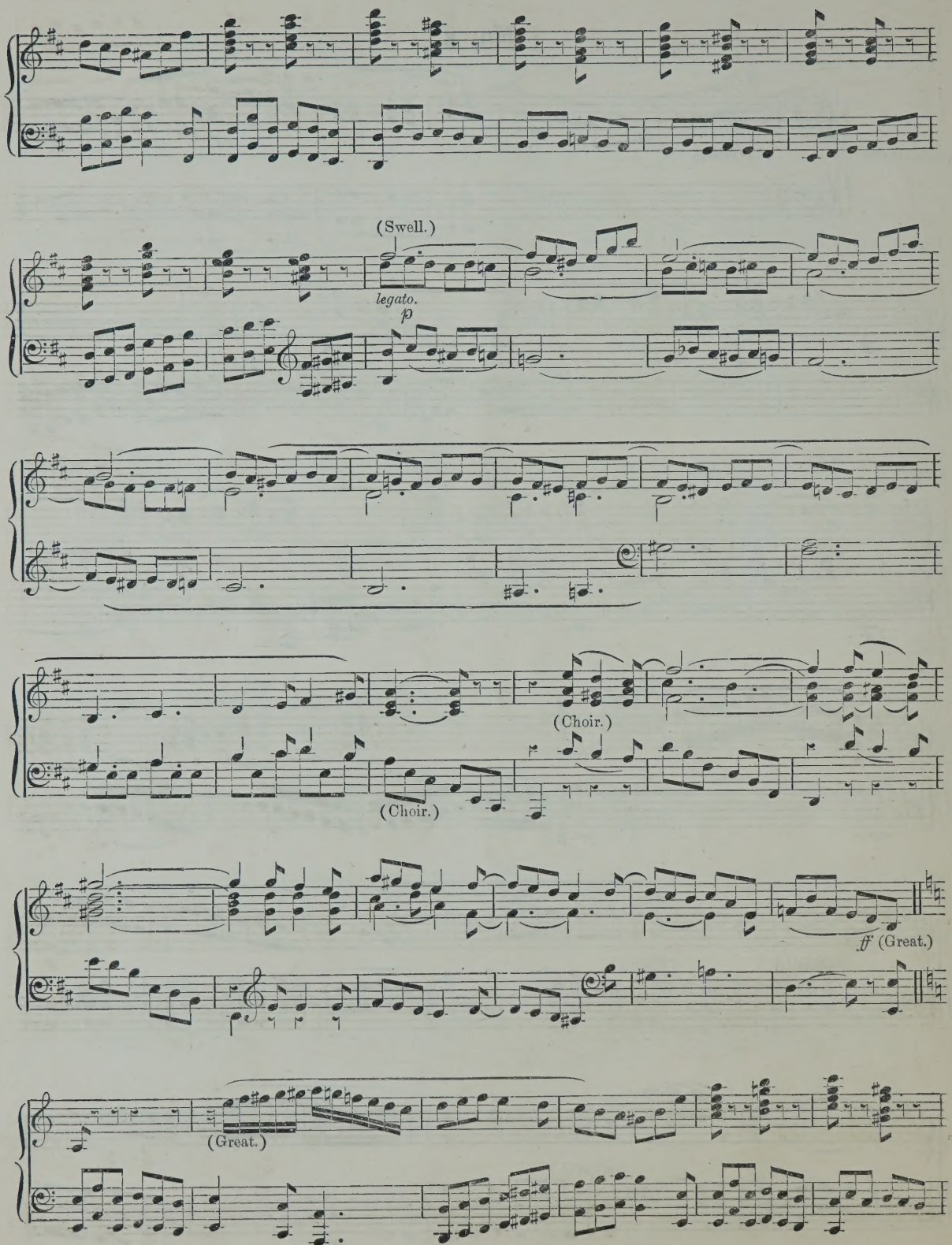


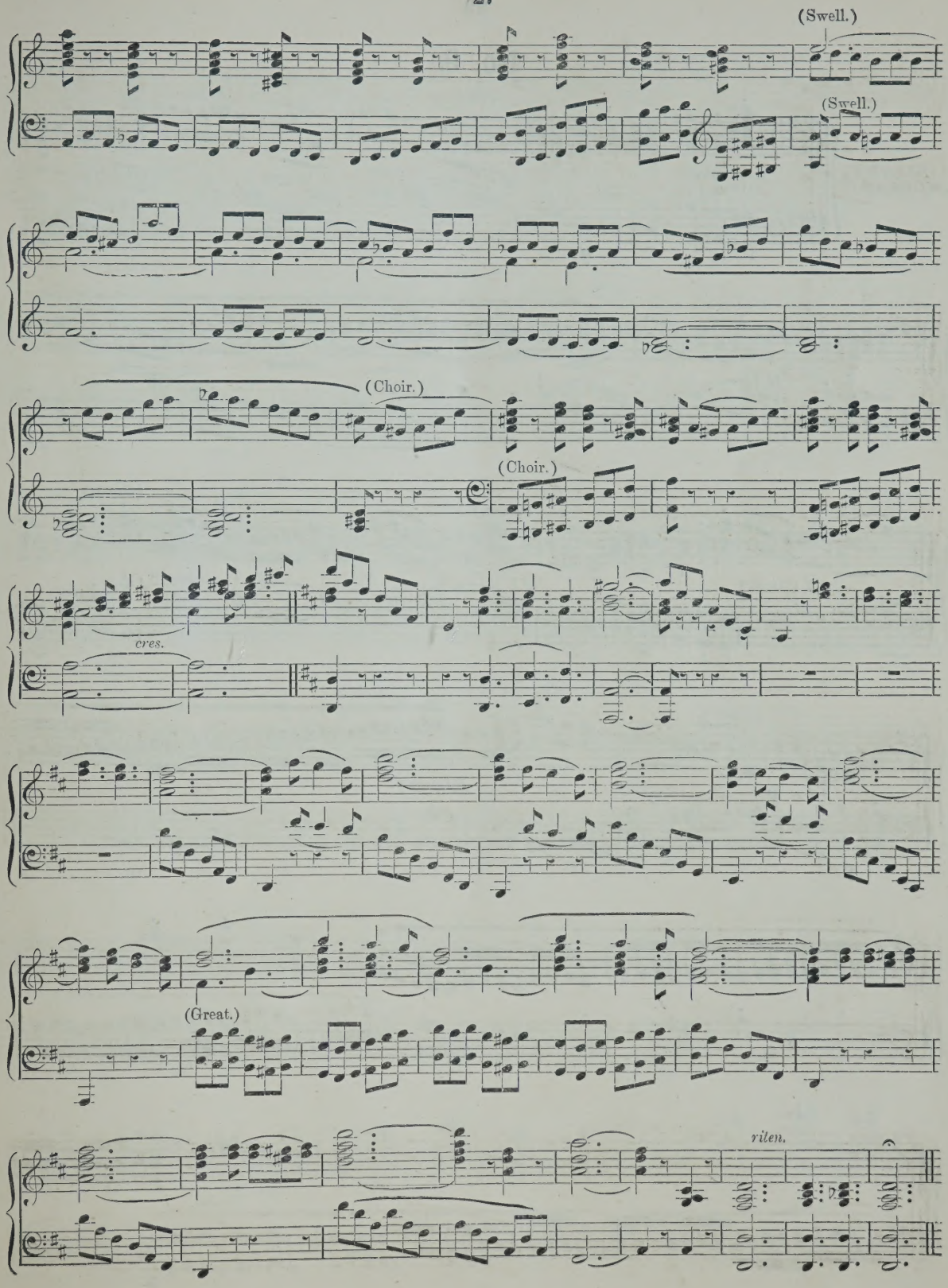

(Swell.)
(Choir.)
p
risoluto.
(Great.)
f


(Great.)
ff (Great.)

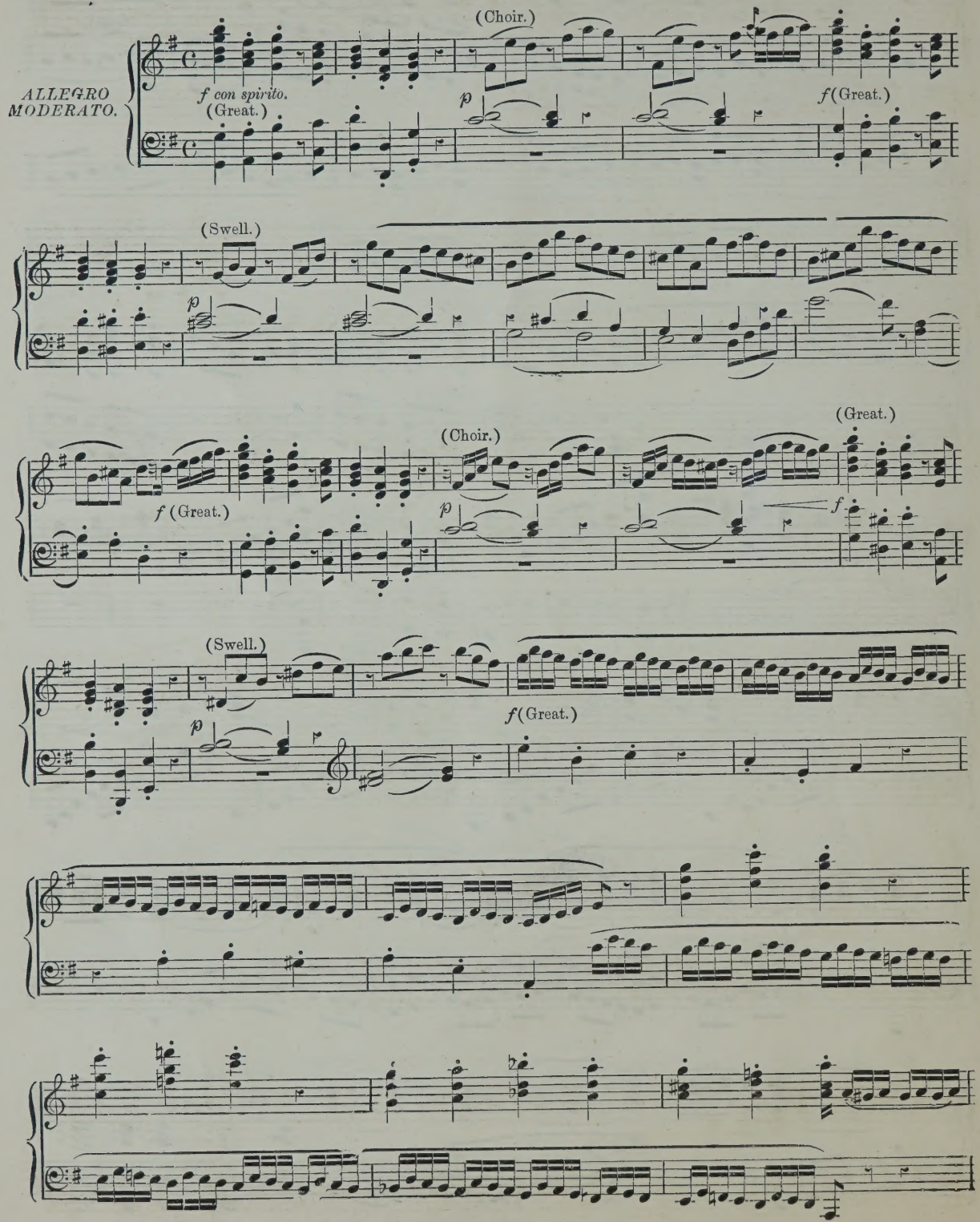
No. 8.

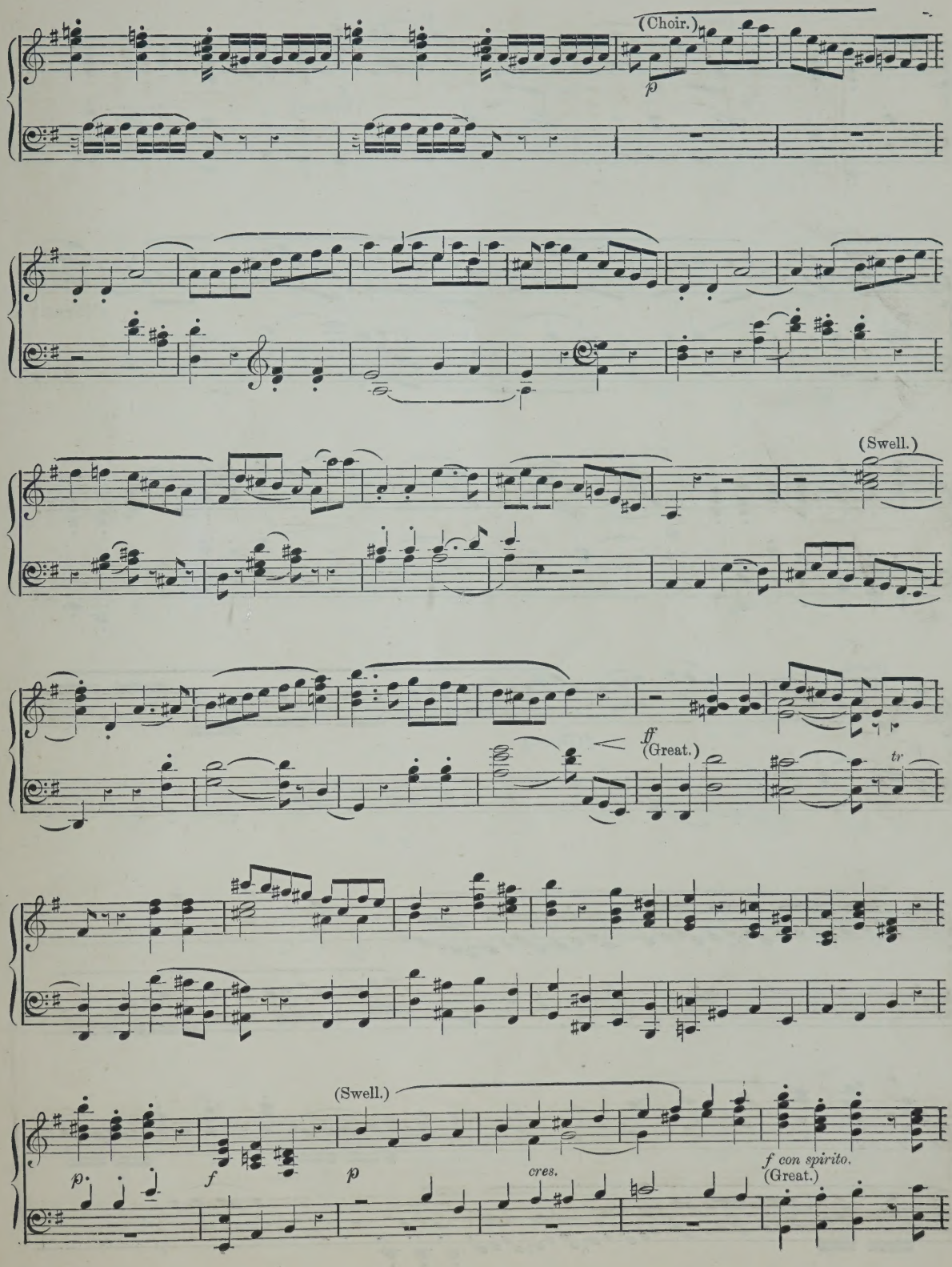


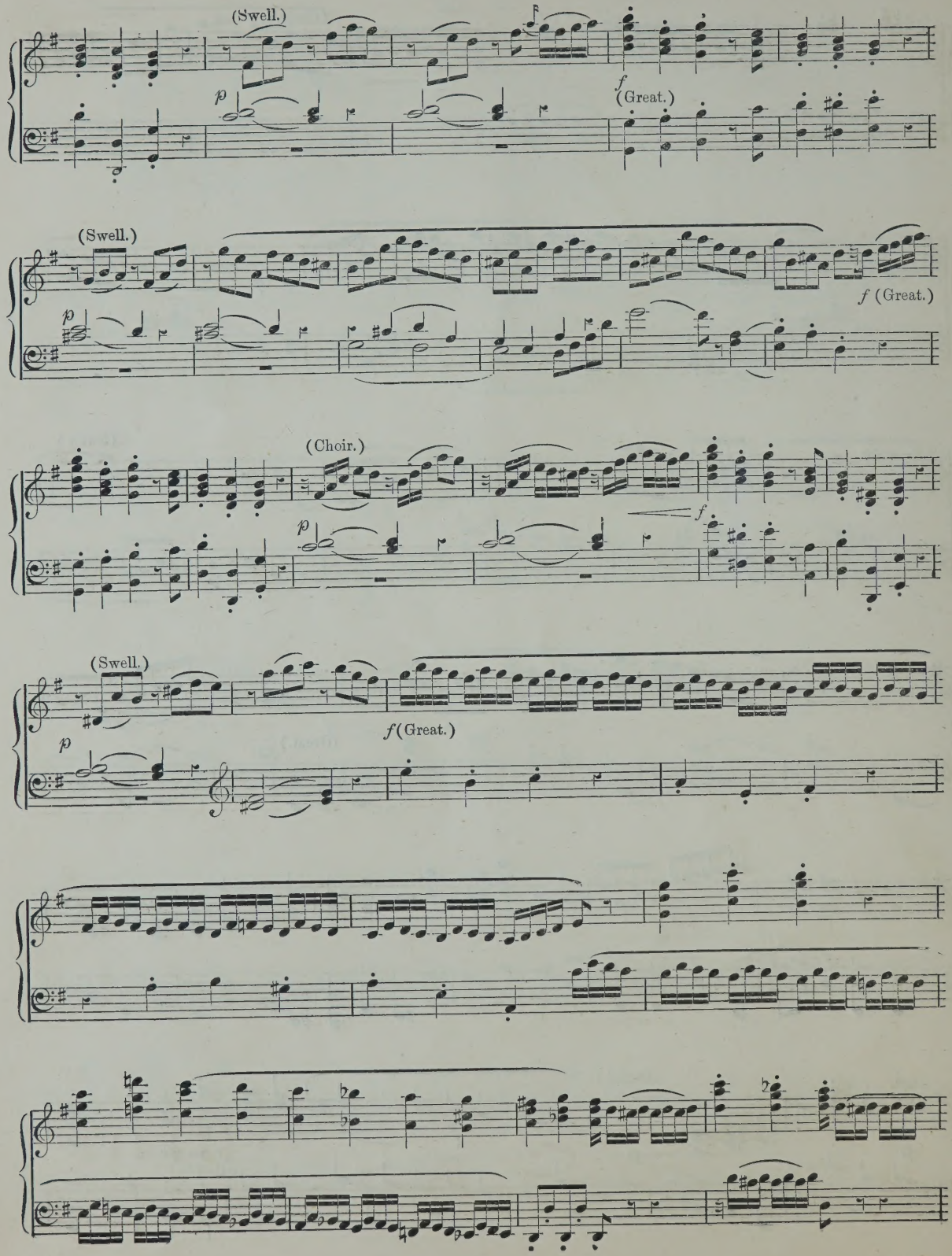

(Swell.)
legato.
p
(Choir.)
(Choir.)
ff (Great.)
(Great.)

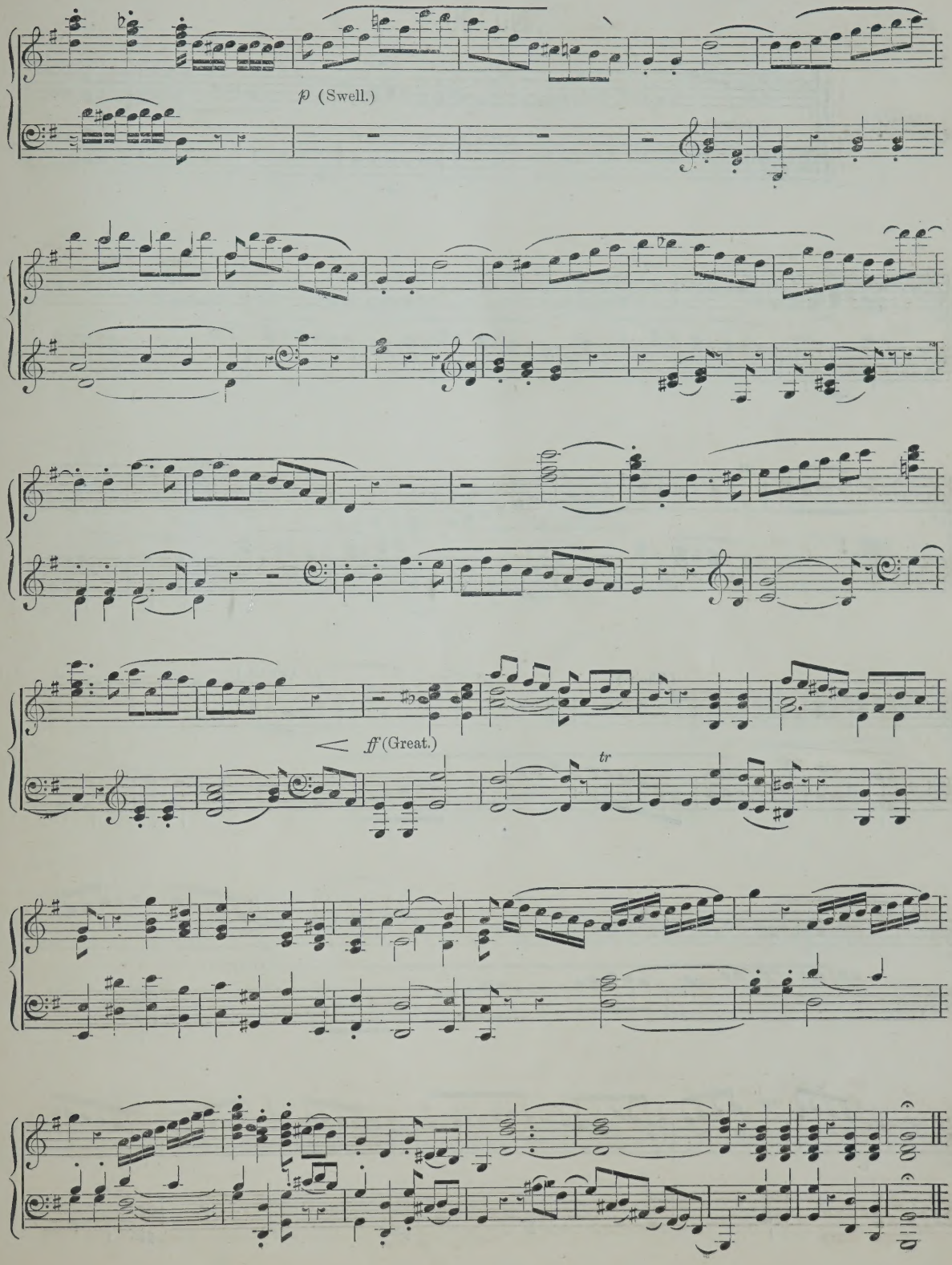

(Swell.)
(Swell.)
(Choir.)
(Choir.)
cres.
(Great.)
ritard.

No. 9.

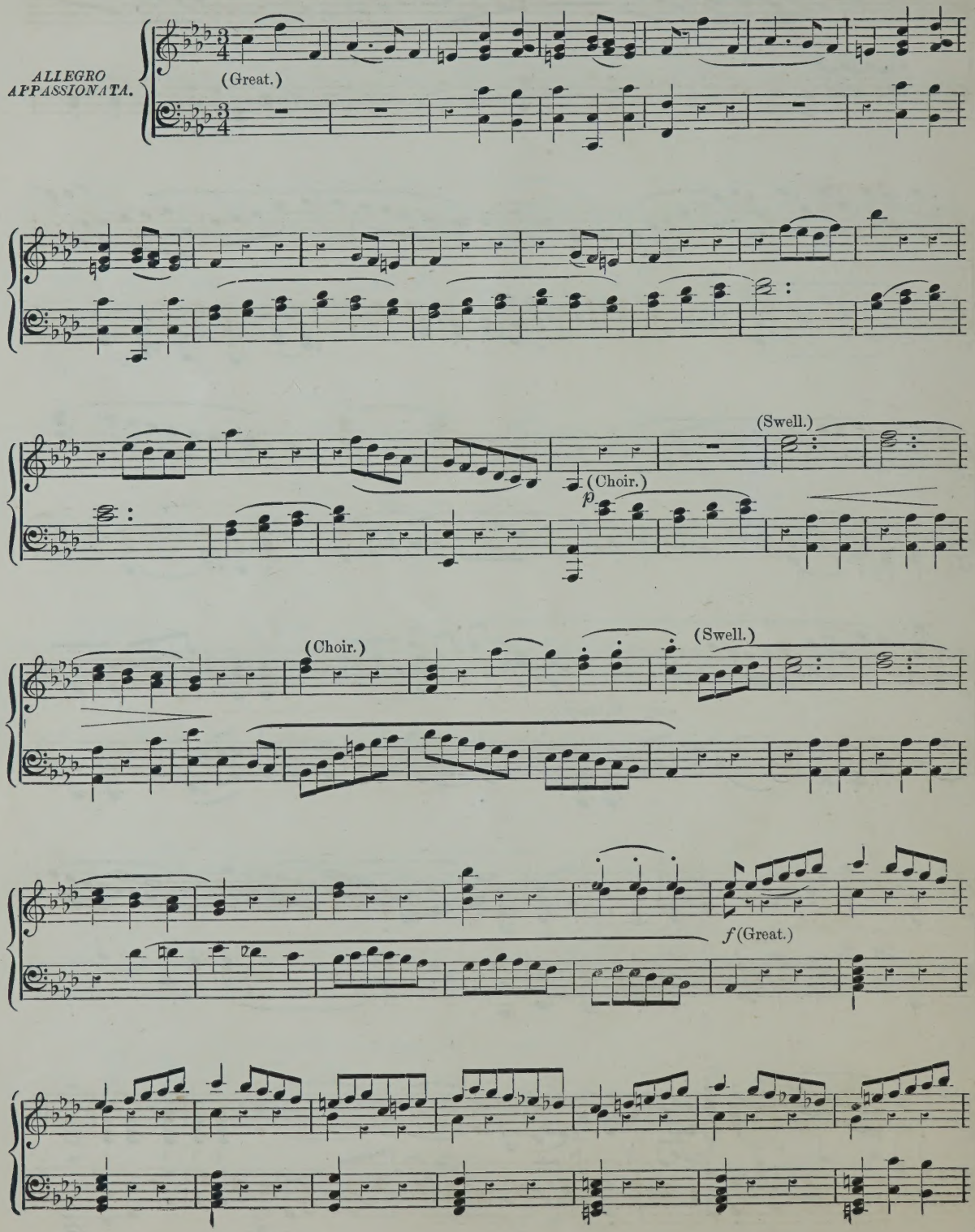

ALLEGRO MODERATO.
(Choir.)
f con spirito.
(Great.)
p
f (Great.)
(Swell.)
p
(Great.)
(Choir.)
f (Great.)
p
f
(Swell.)
p
f (Great.)

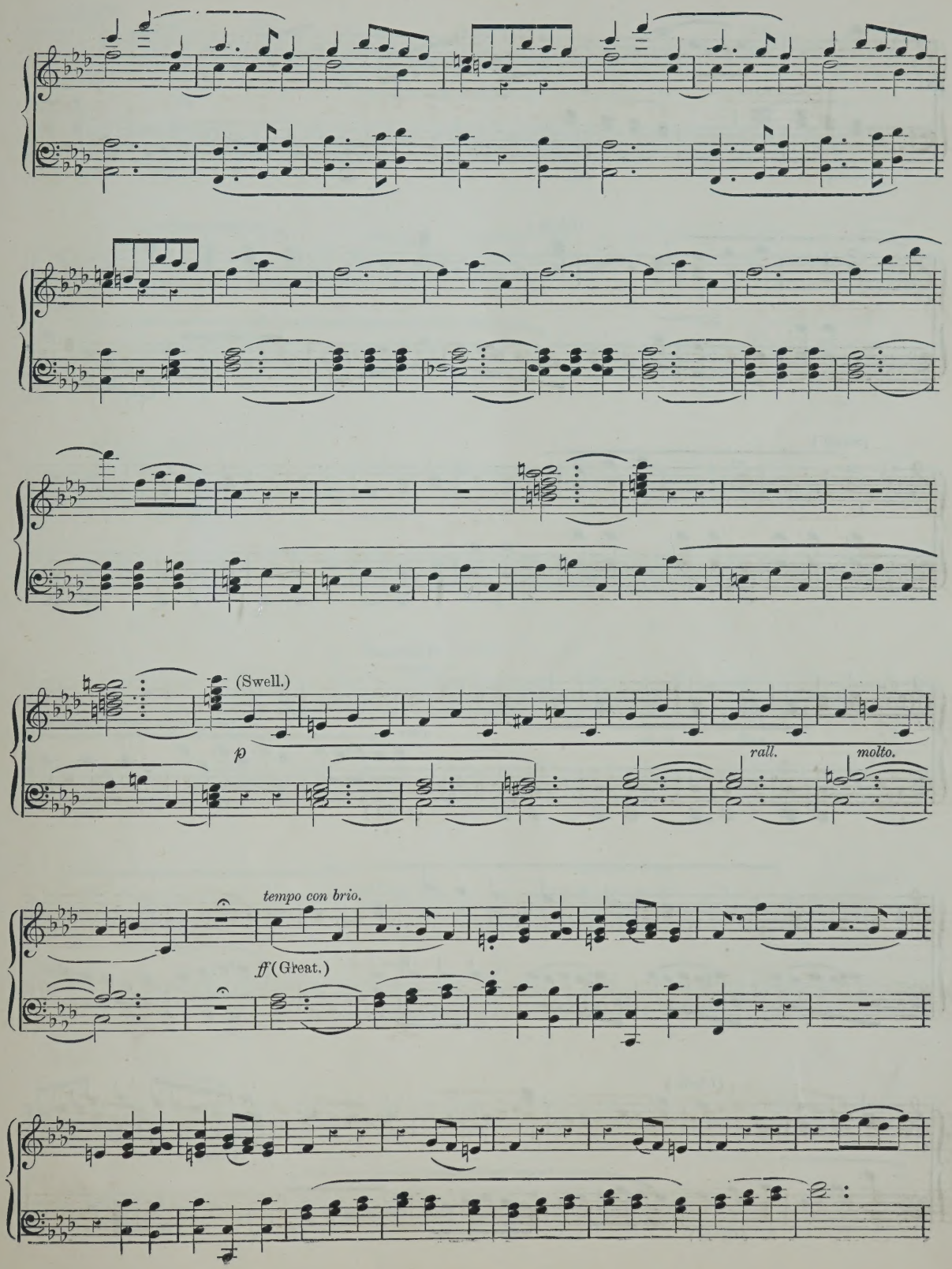

(Choir.)
p
(Swell.)
ff
(Great.)
tr
(Swell.)
p
f
p
cres.
f con spirito.
(Great.)

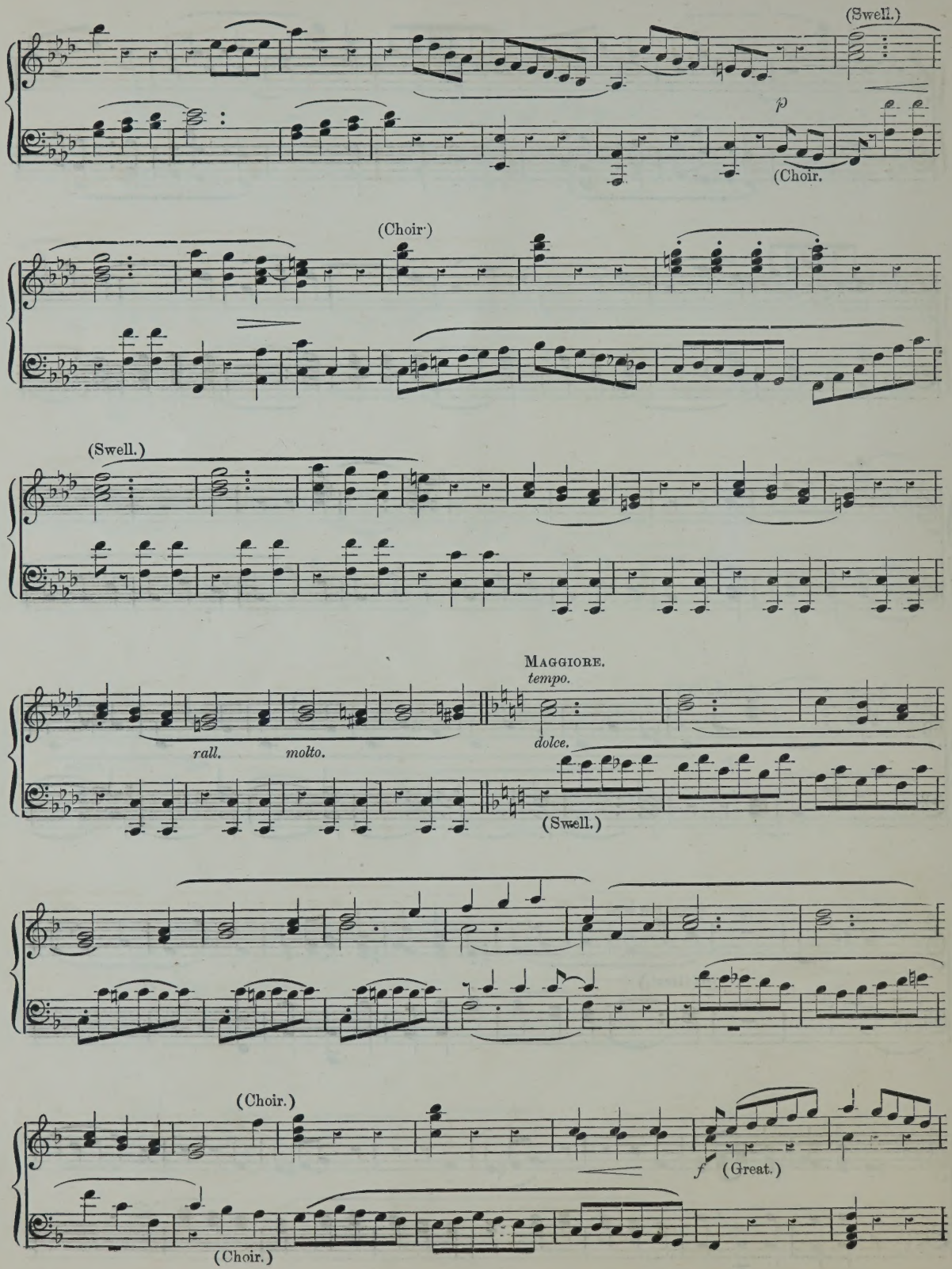

(Swell.)
p
f
(Great.)
(Swell.)
p
f (Great.)
(Choir.)
p
f
(Swell.)
p
f(Great.)

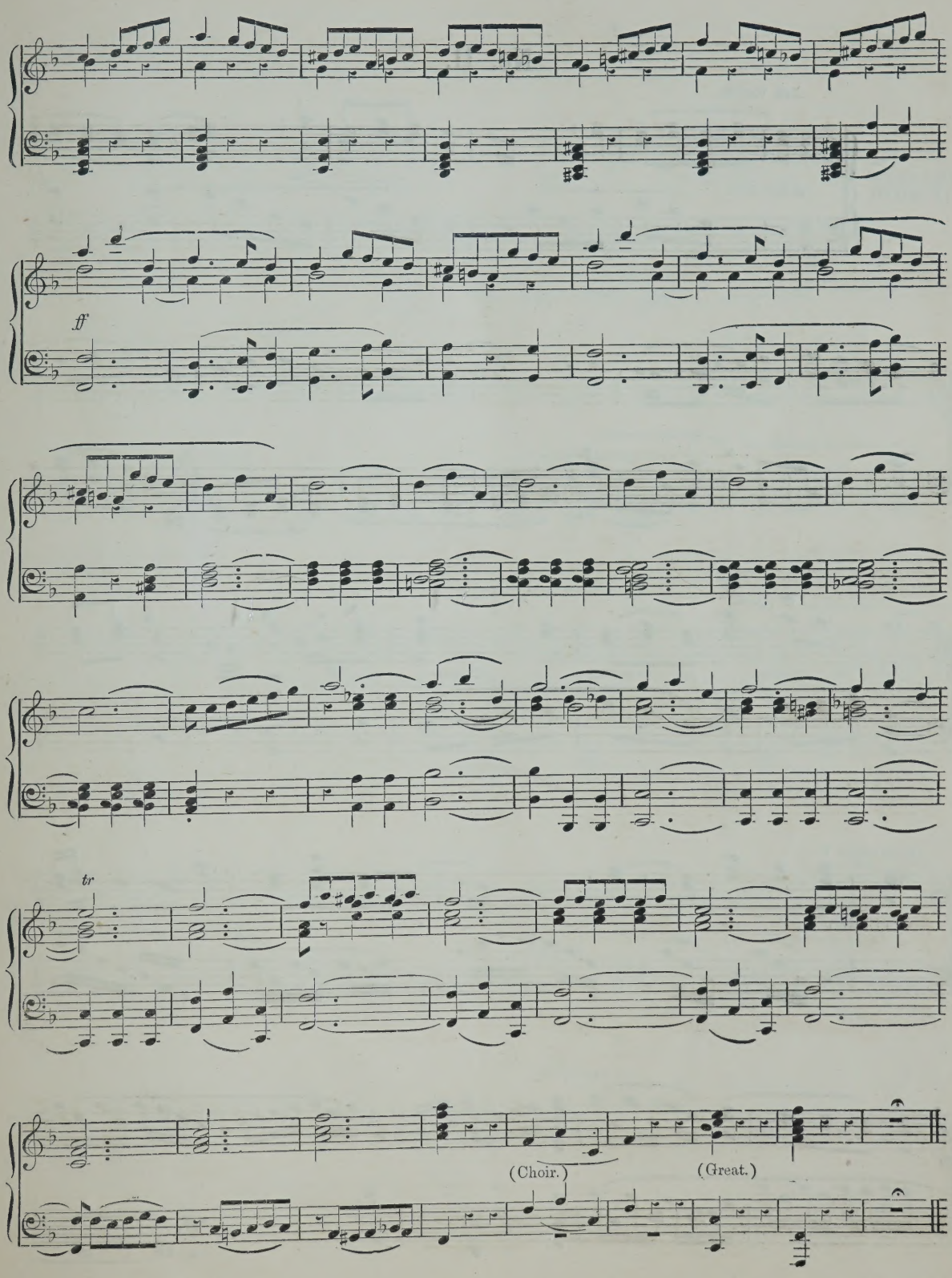

p (Swell.)
ff (Great.)
tr

No. 10.

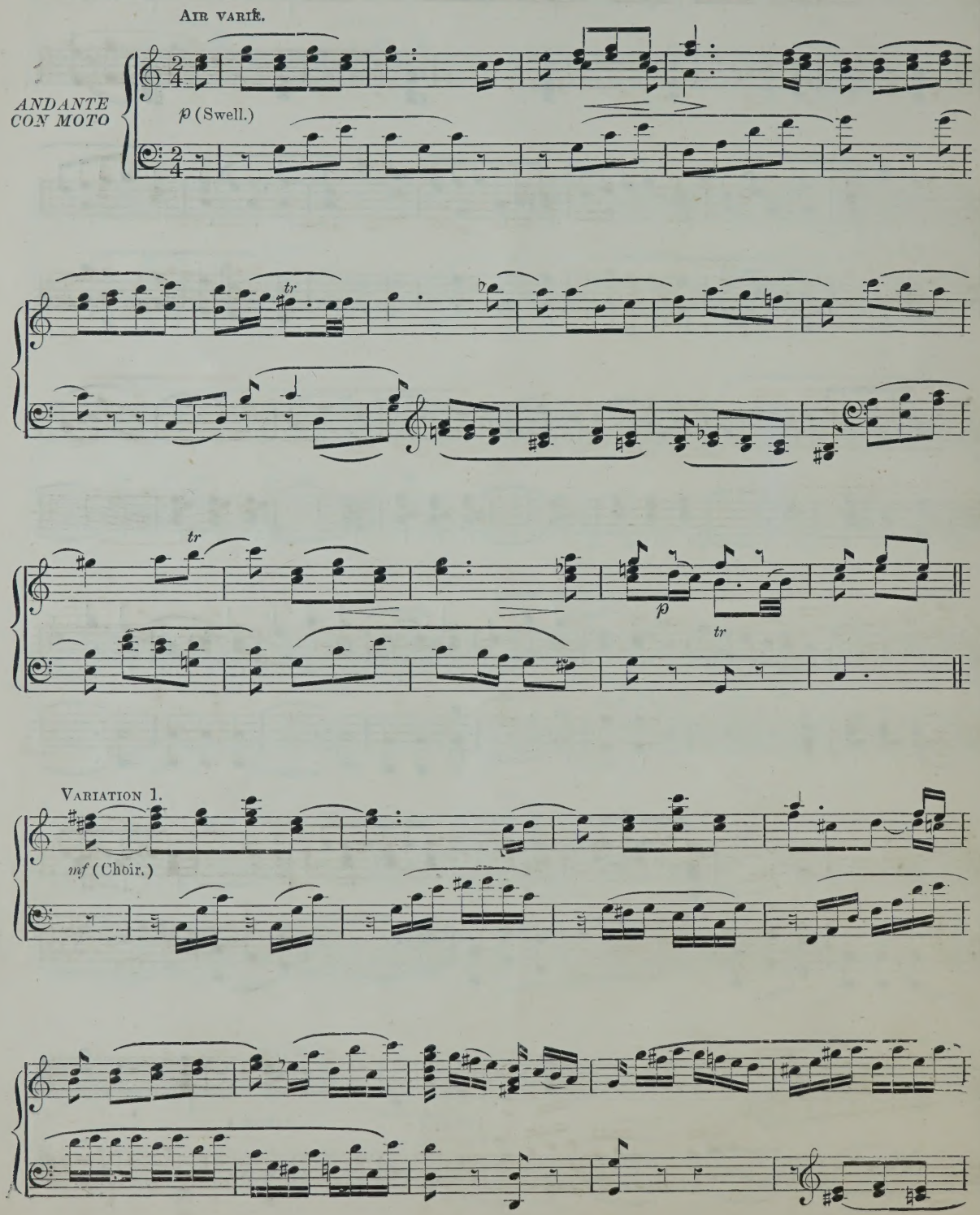

ALLEGRO APPASSIONATA.
(Great.)
(Swell.)
(Choir.)
p
(Choir.)
(Swell.)
f (Great.)

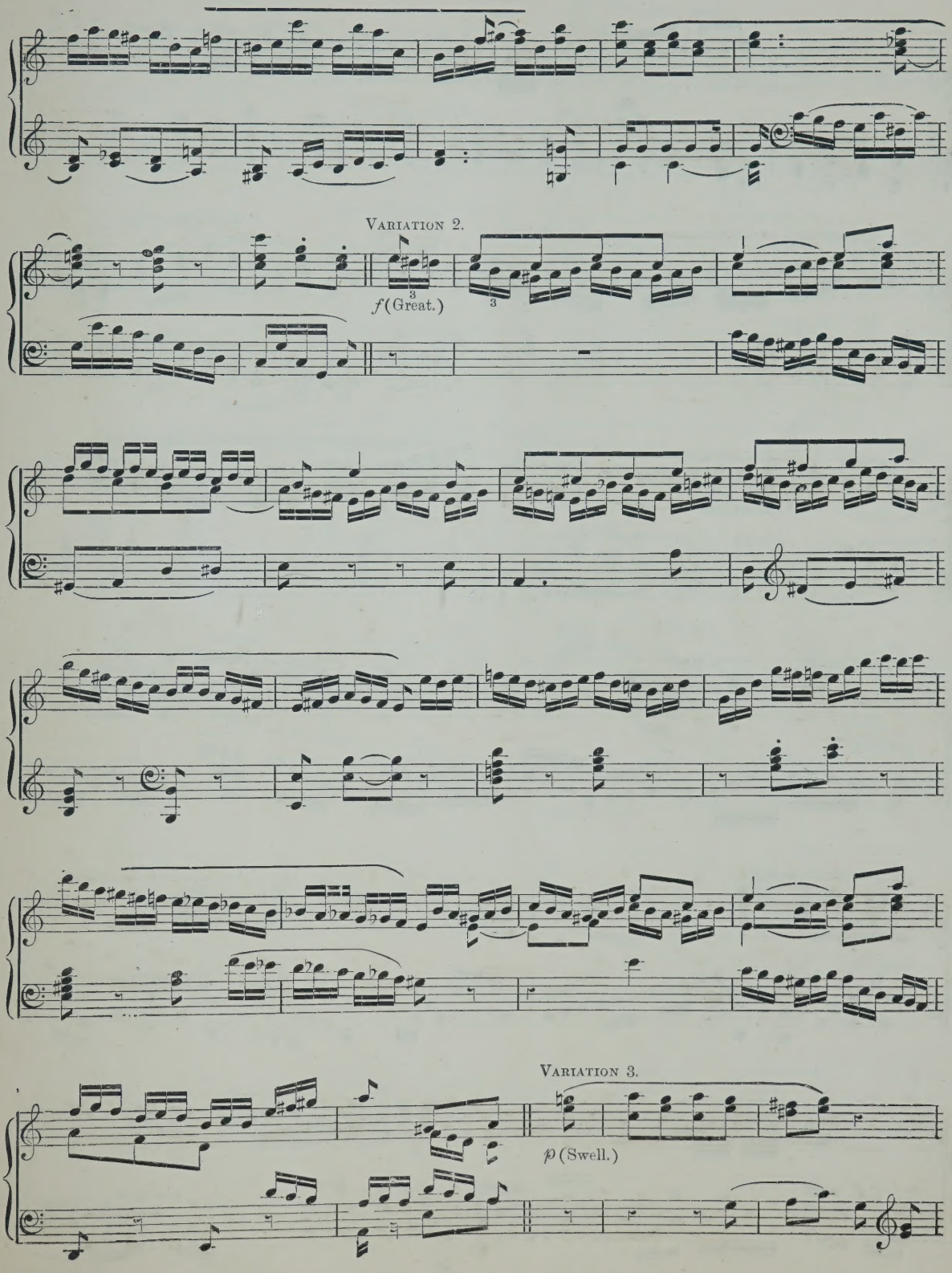

(Swell.)
p
rall.
molto.
tempo con brio.
ff (Great.)

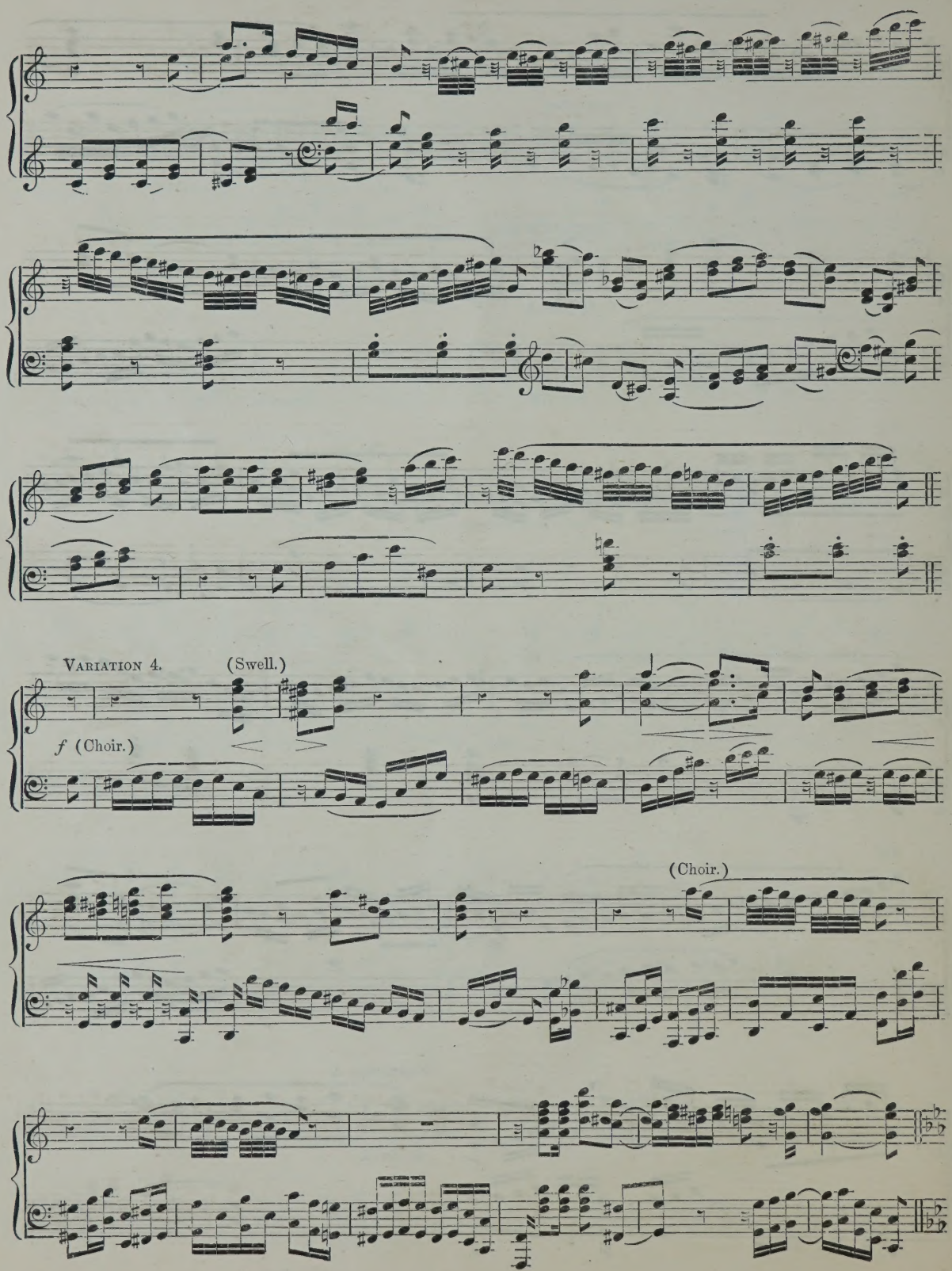

(Swell.)
p
(Choir.
(Choir.)
(Swell.)
Maggiore.
tempo.
rall.
molto.
dolce.
(Swell.)
(Choir.)
f
(Great.)
(Choir.)

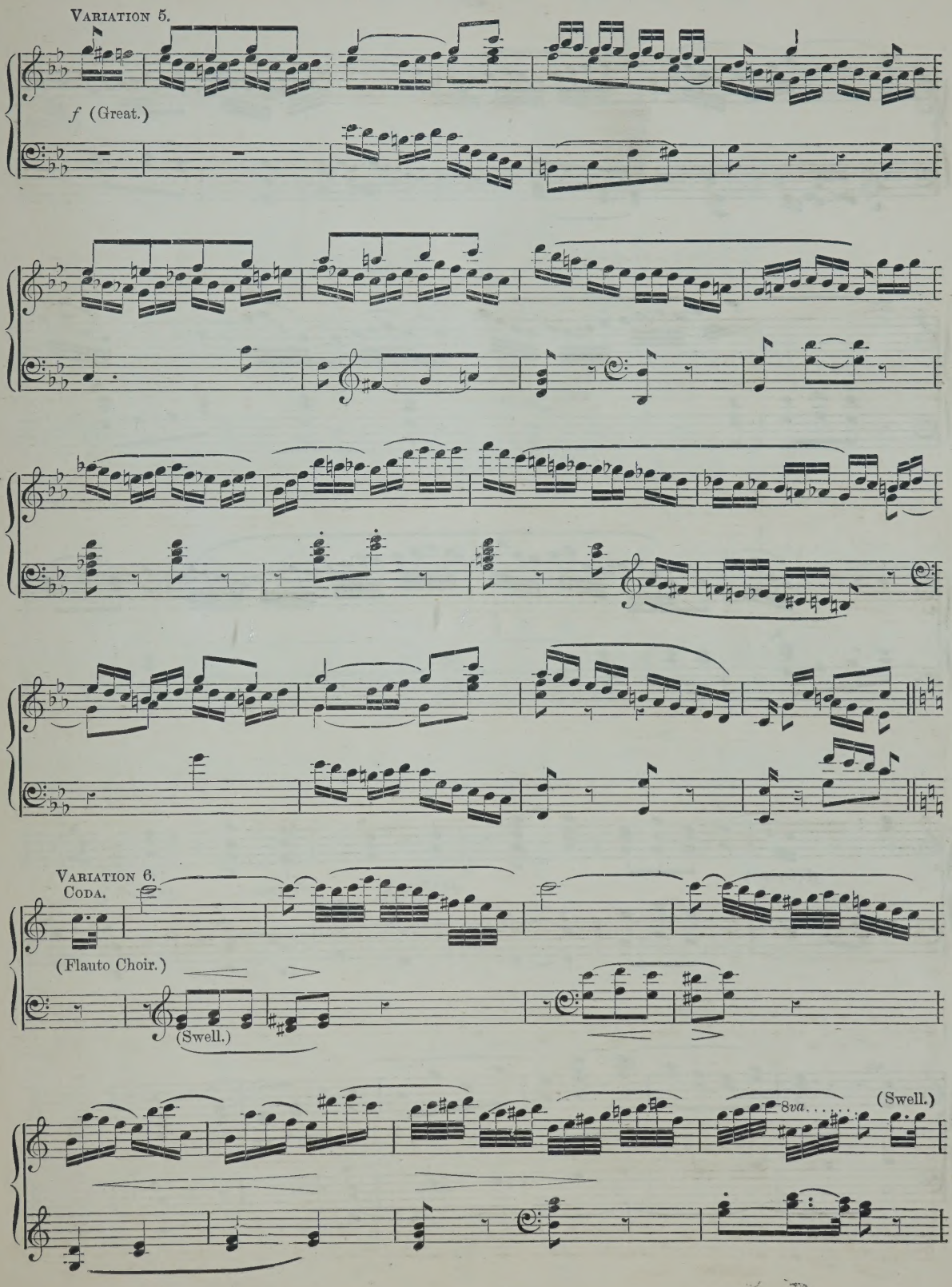

ff
tr
(Choir.)
(Great.)

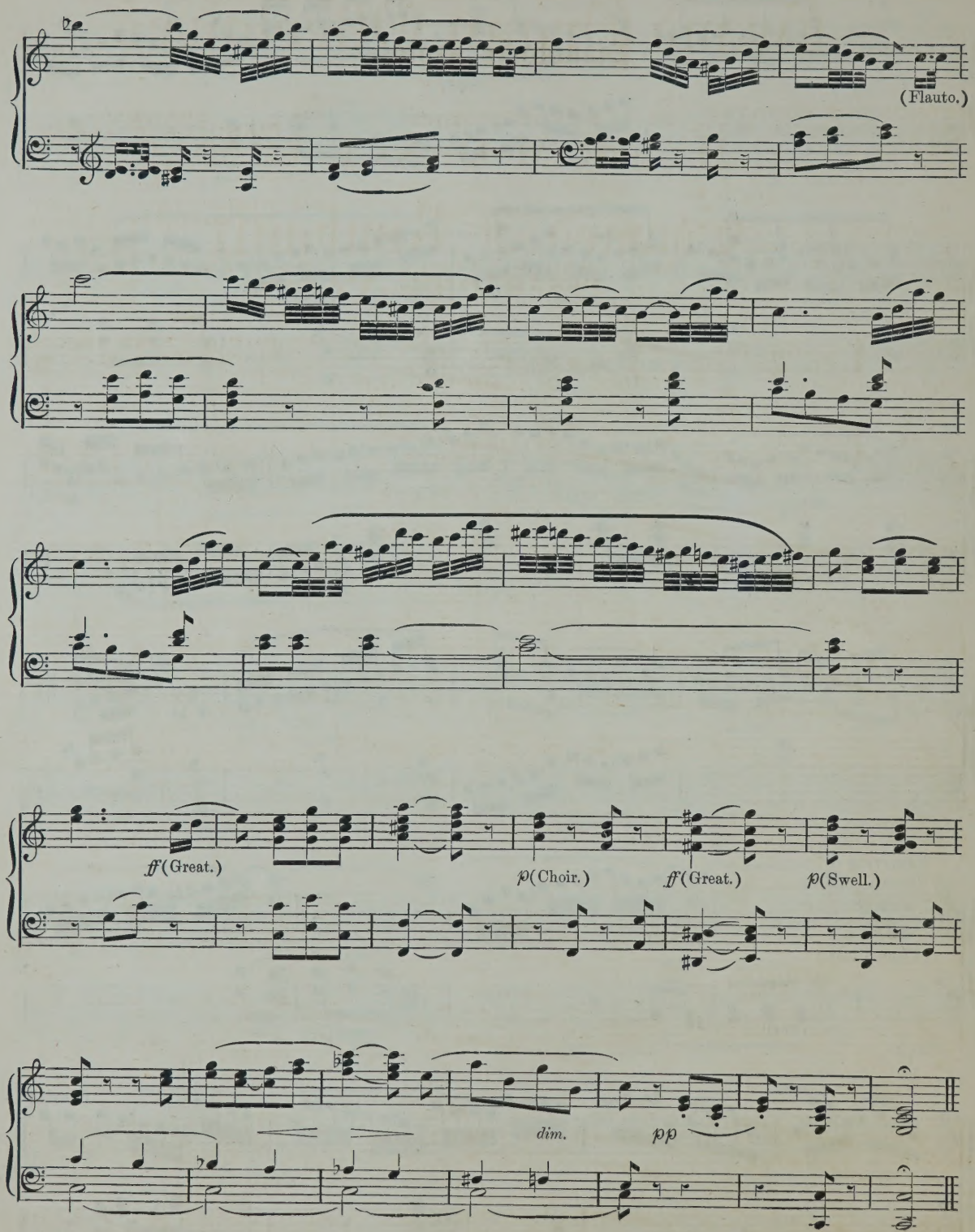
No. 11.


Air varié.
ANDANTE CON MOTO
p (Swell.)
tr
tr
p
tr
Variation 1.
mf (Choir.)


Variation 2.
f (Great.)
Variation 3.
p (Swell.)


Variation 4.
(Swell.)
f (Choir.)
(Choir.)


Variation 5.
f (Great.)
Variation 6.
Coda.
(Flauto Choir.)
(Swell.)
8va
(Swell.)


(Flauto.)
ff (Great.)
p (Choir.)
ff (Great.)
p (Swell.)
dim.
pp

LEFÉBURE WELY'S
Grand Organ Offertoires.

OP. 35.

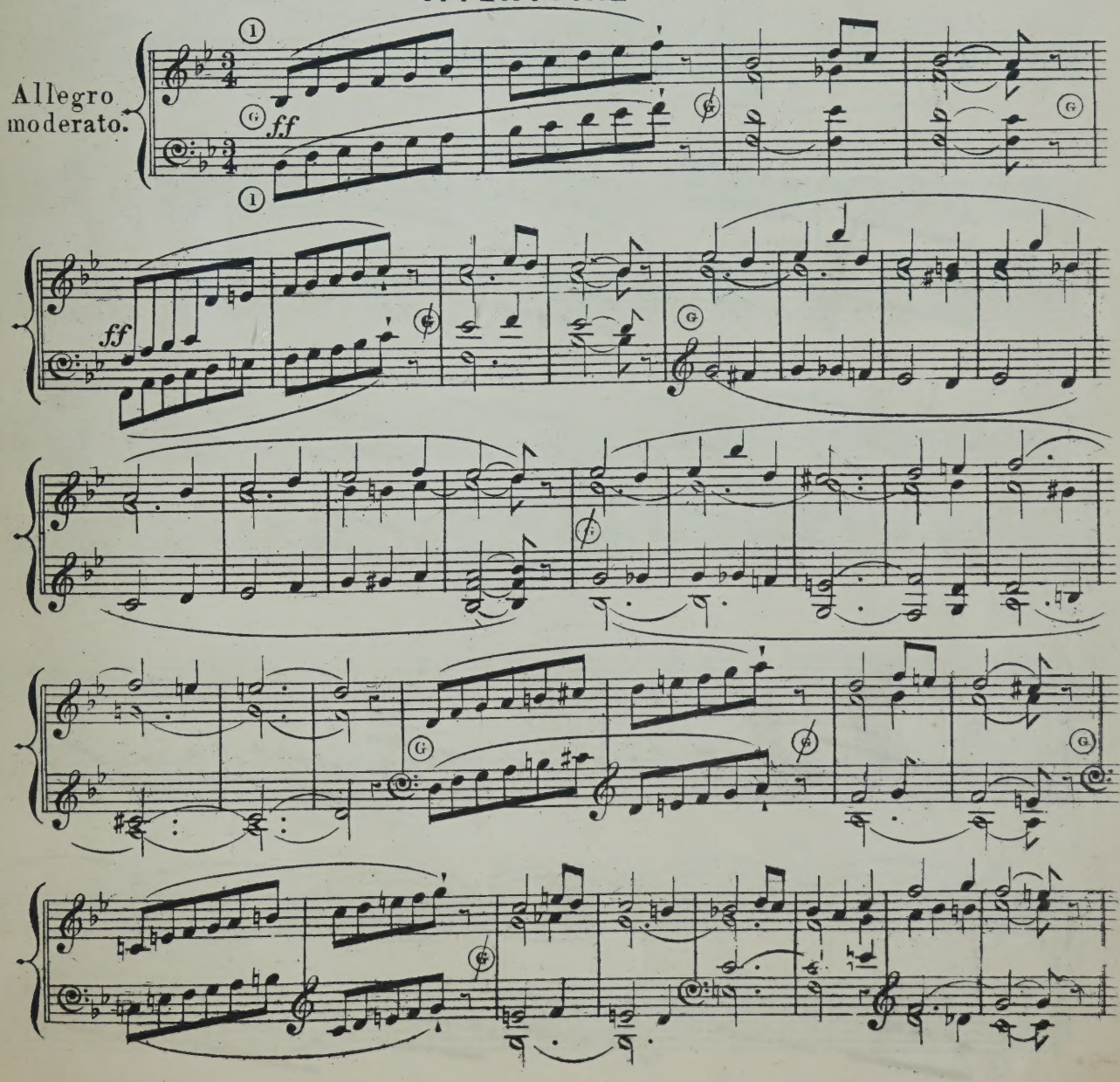
ARRANGED FOR THE

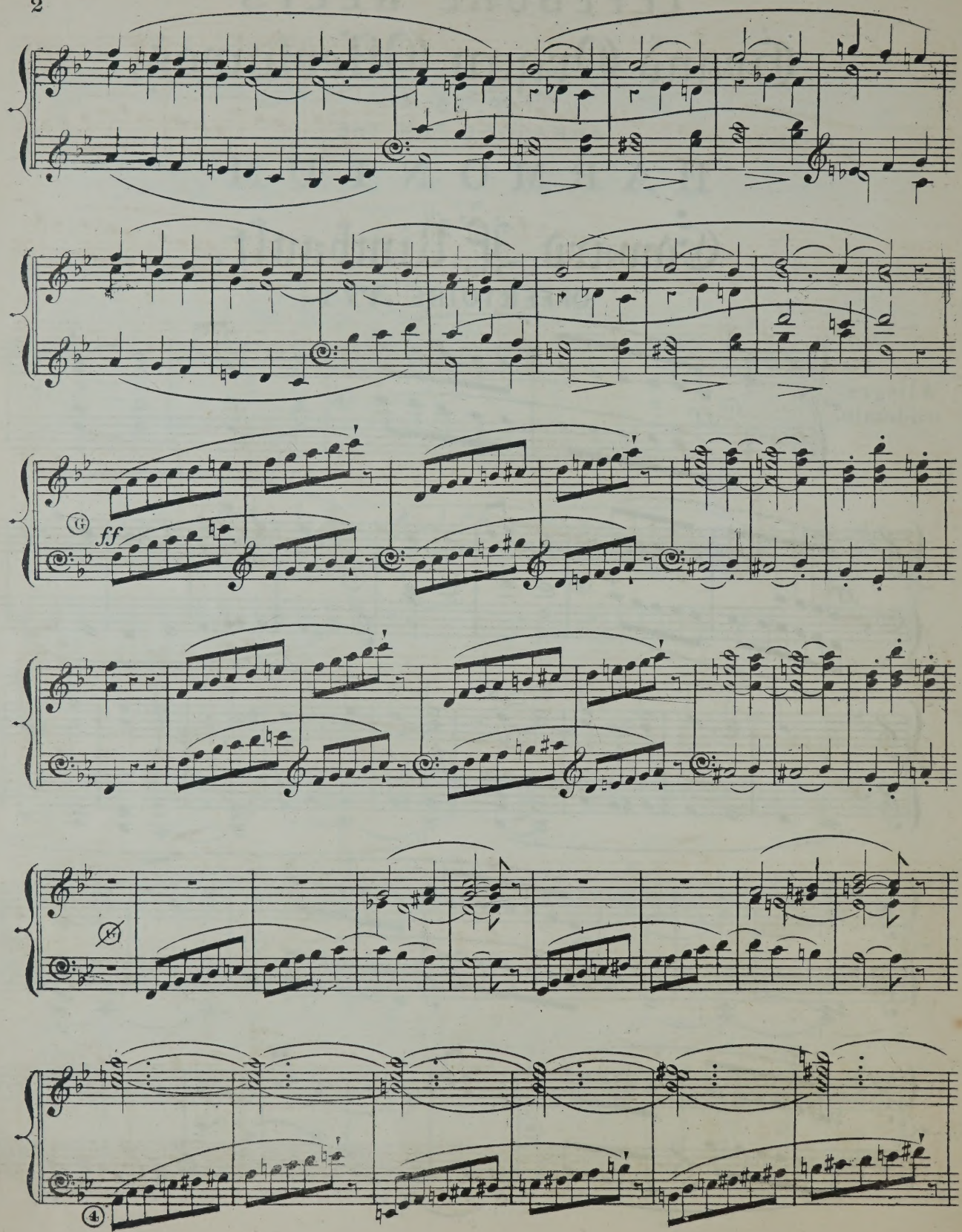
HARMONIUM

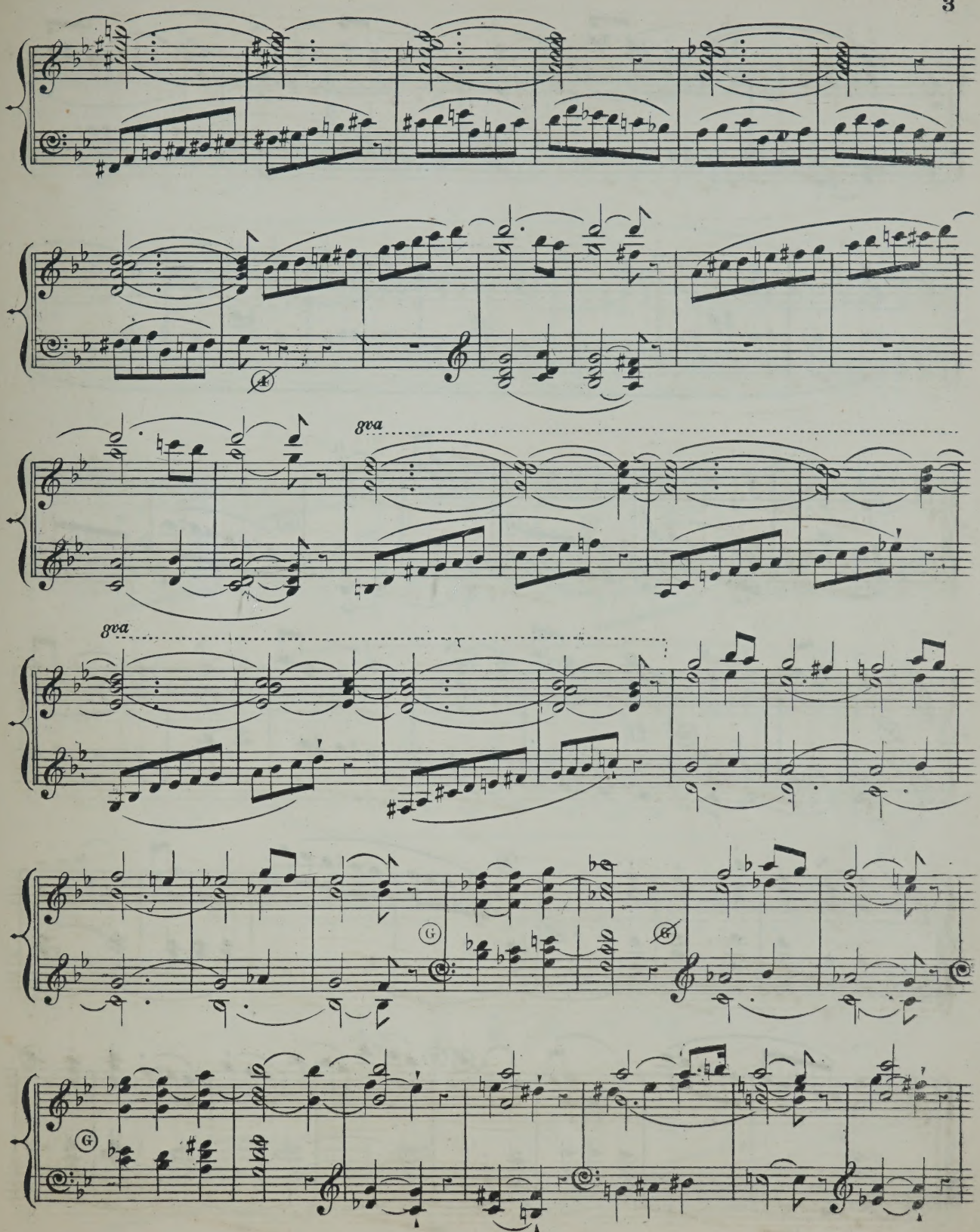
BY

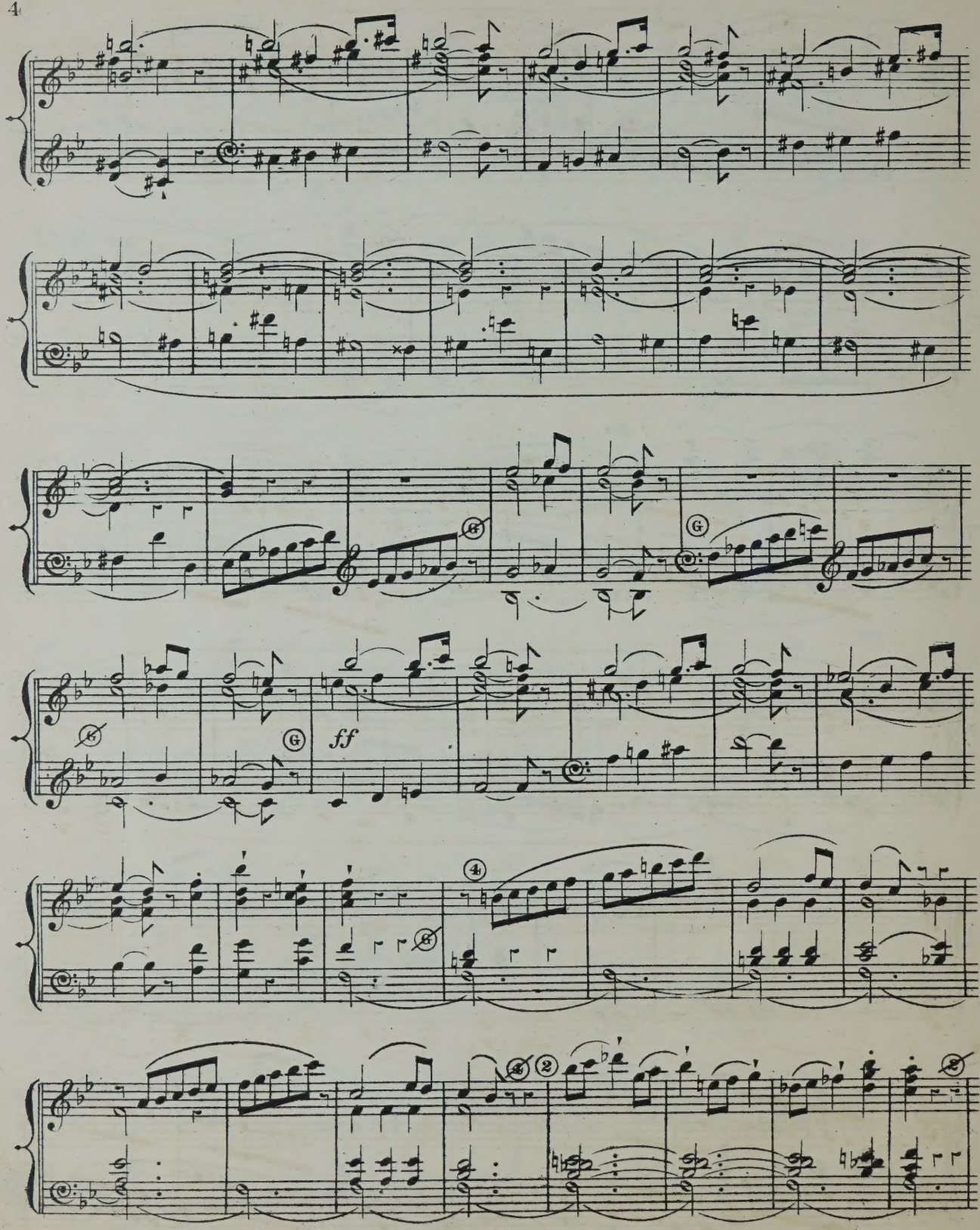
Edward F. Rimbault.

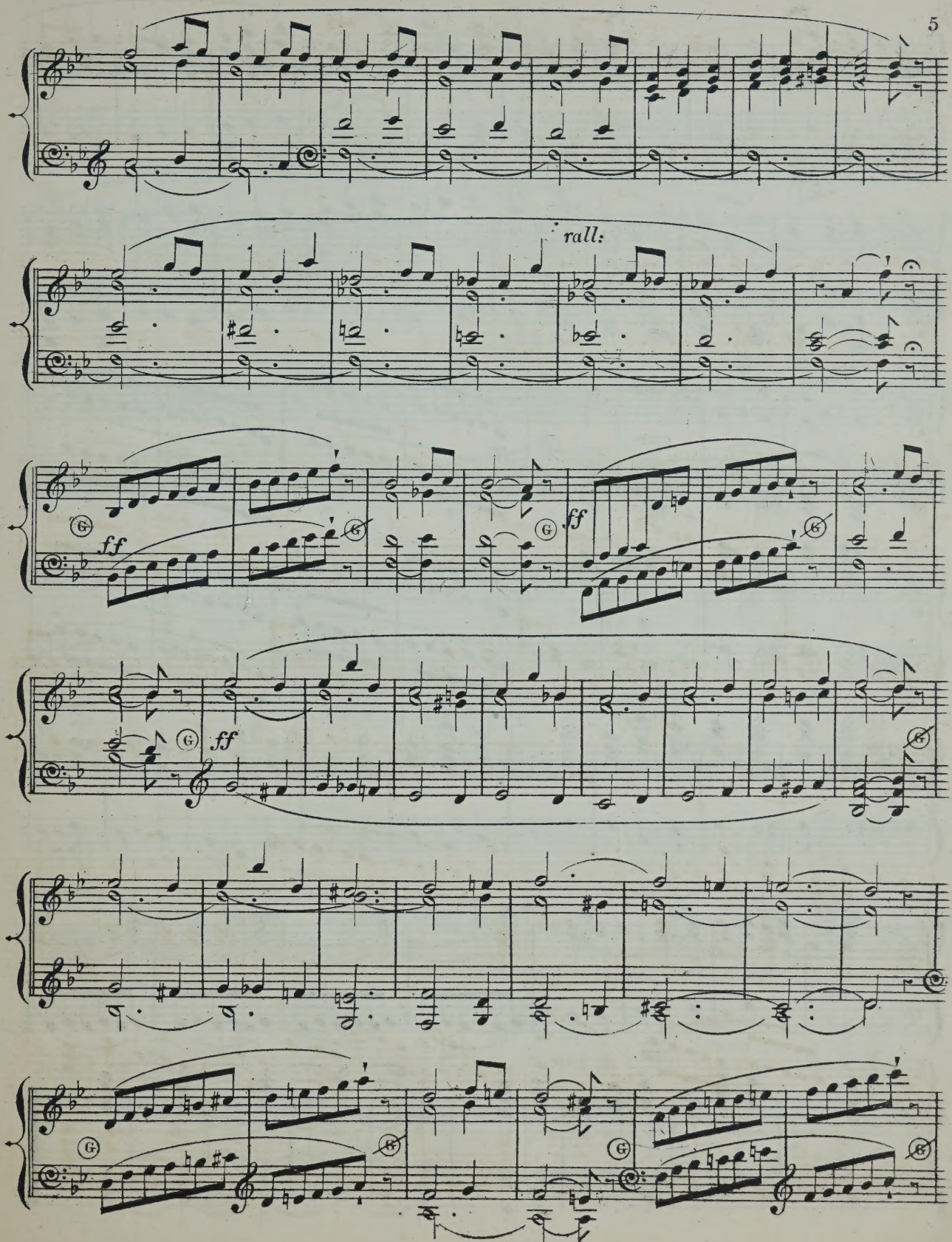
OFFERTOIRE № 1.

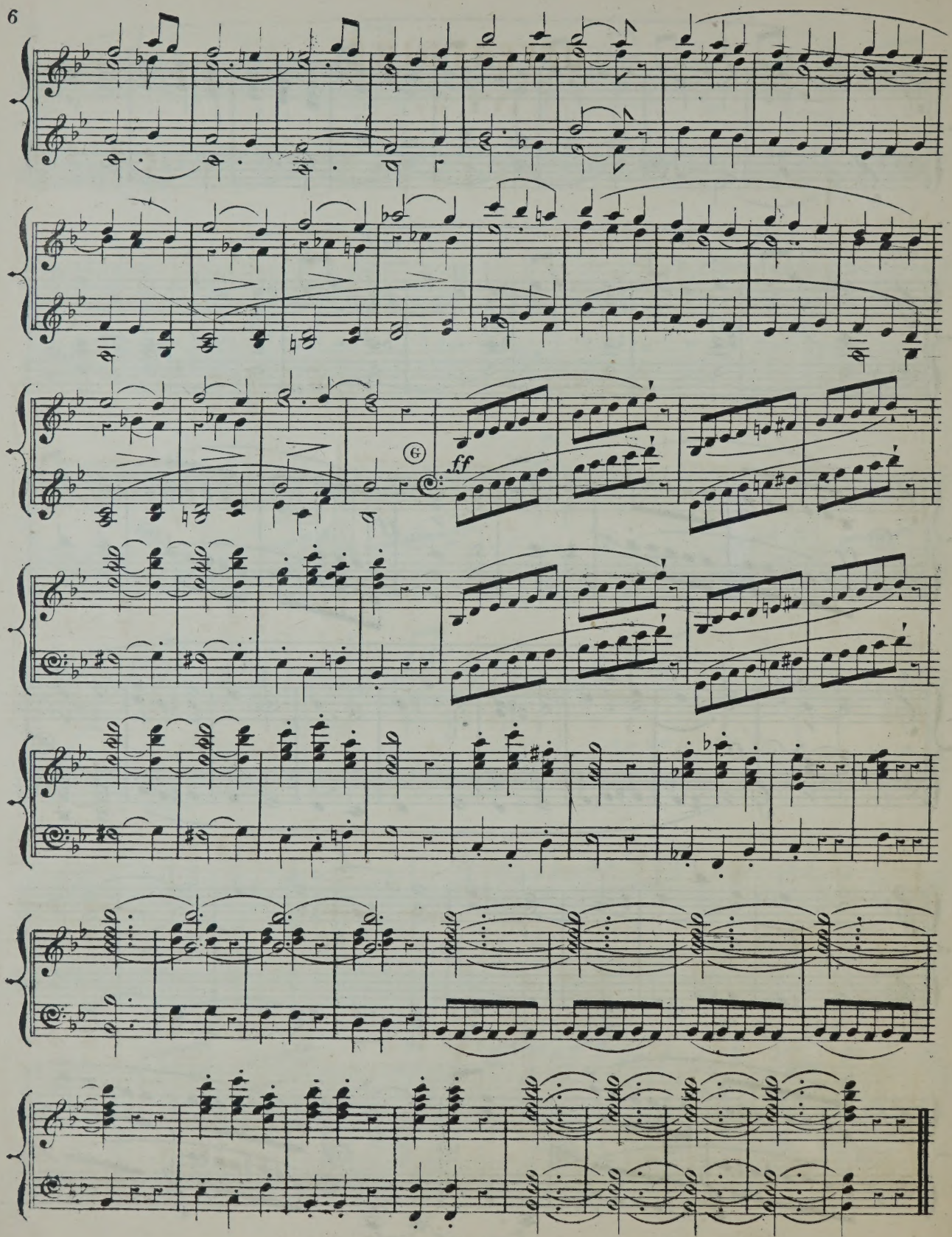



G
ff
4


gva
gva

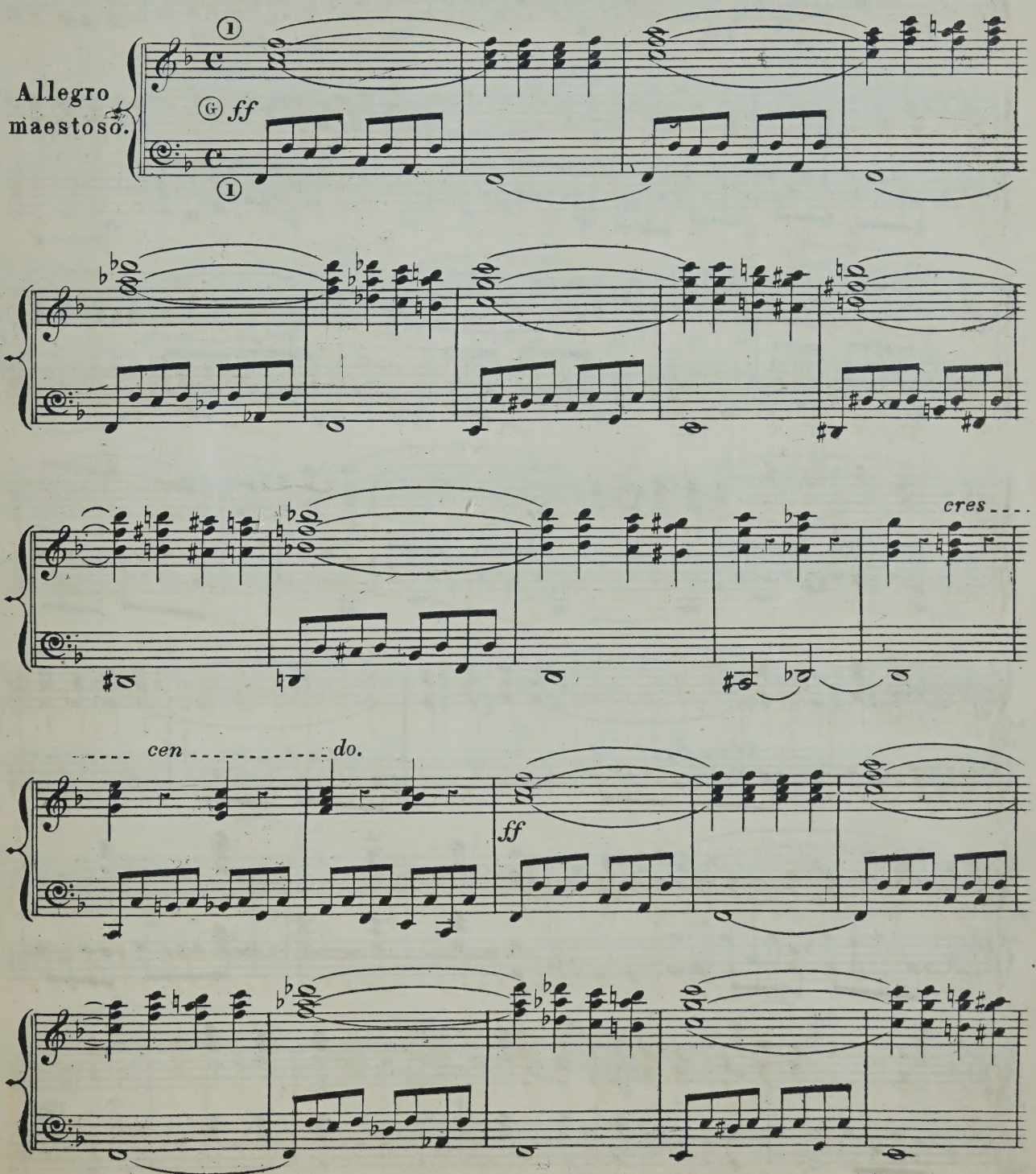

ff

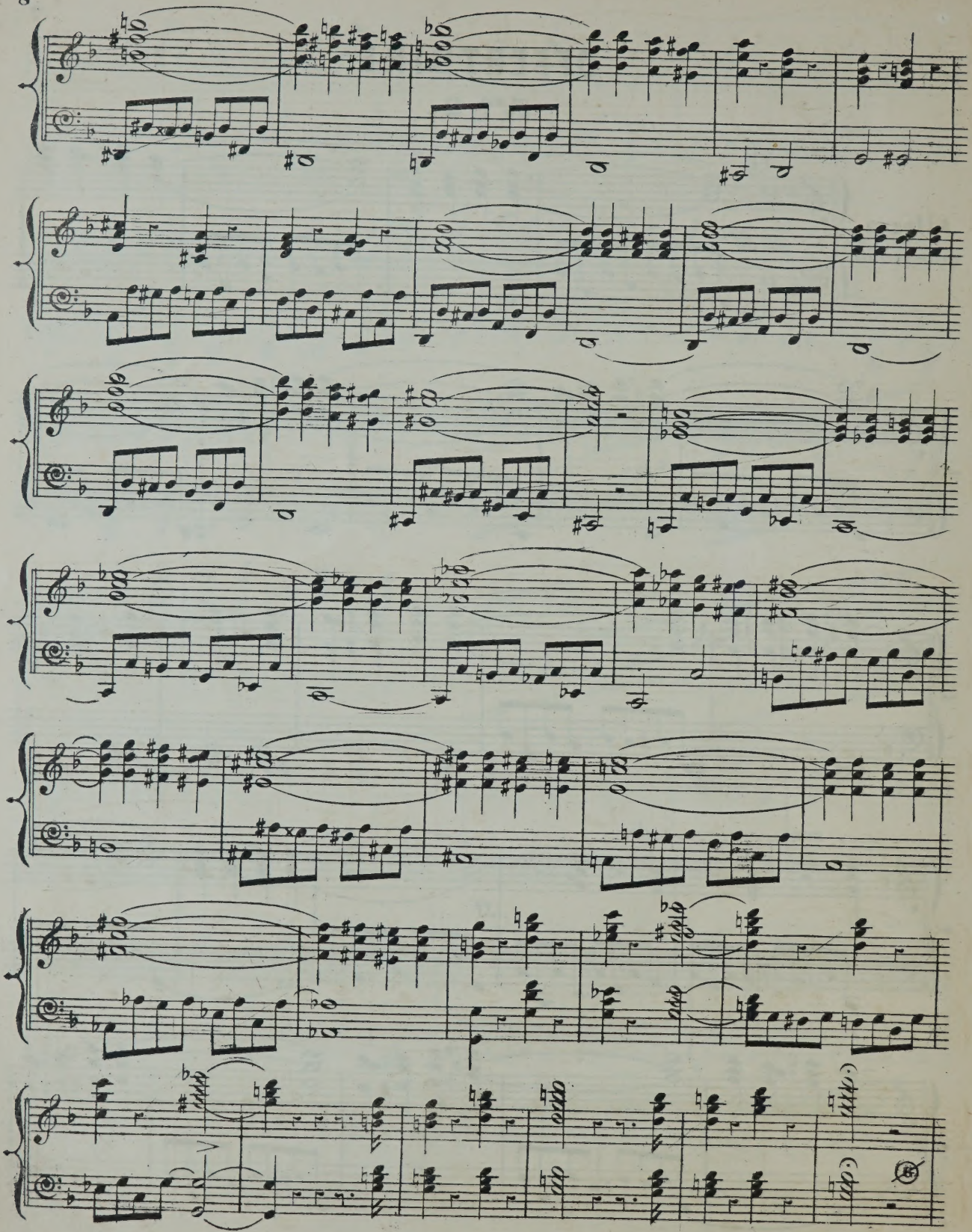

rall:
ff
ff
ff

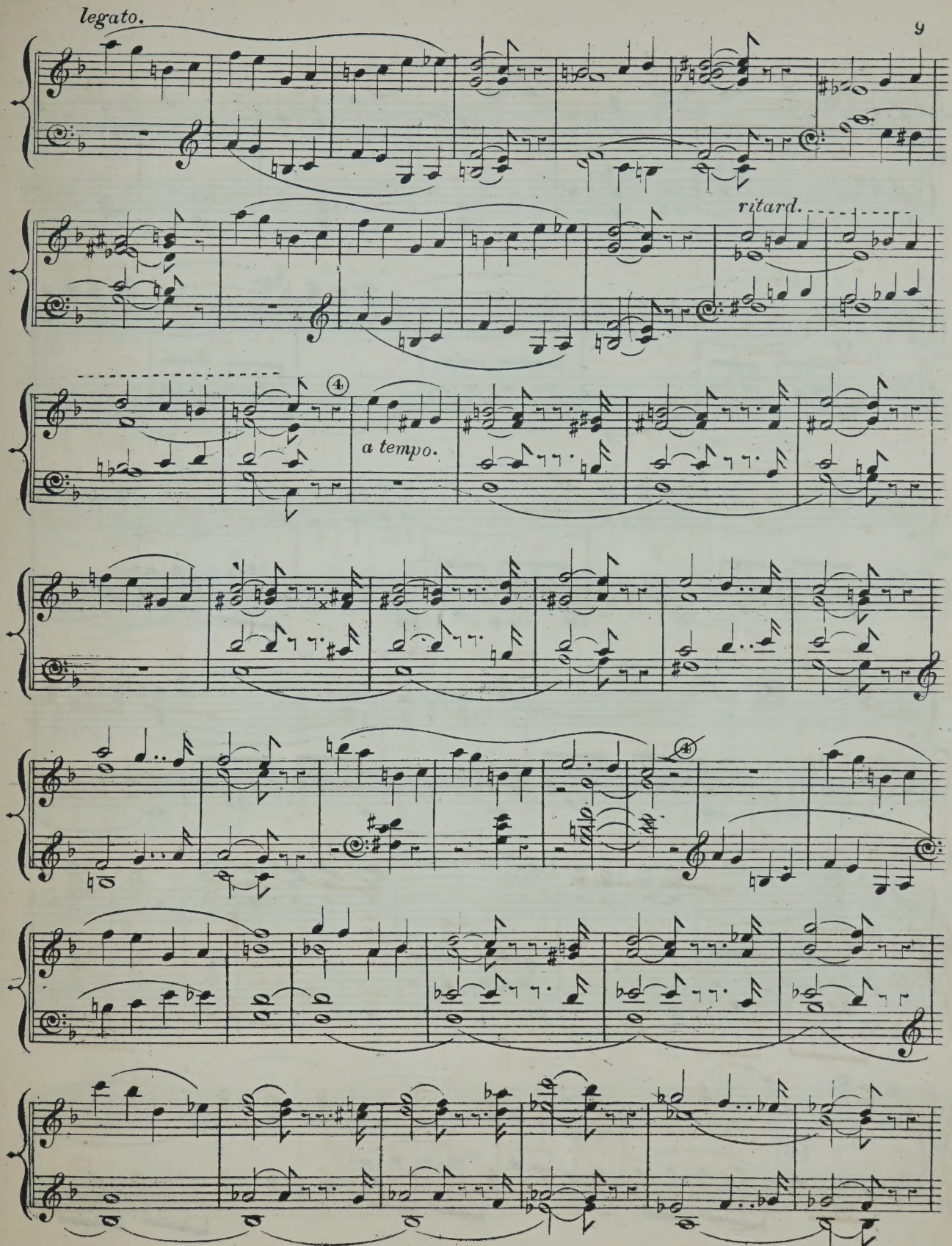

G
ff

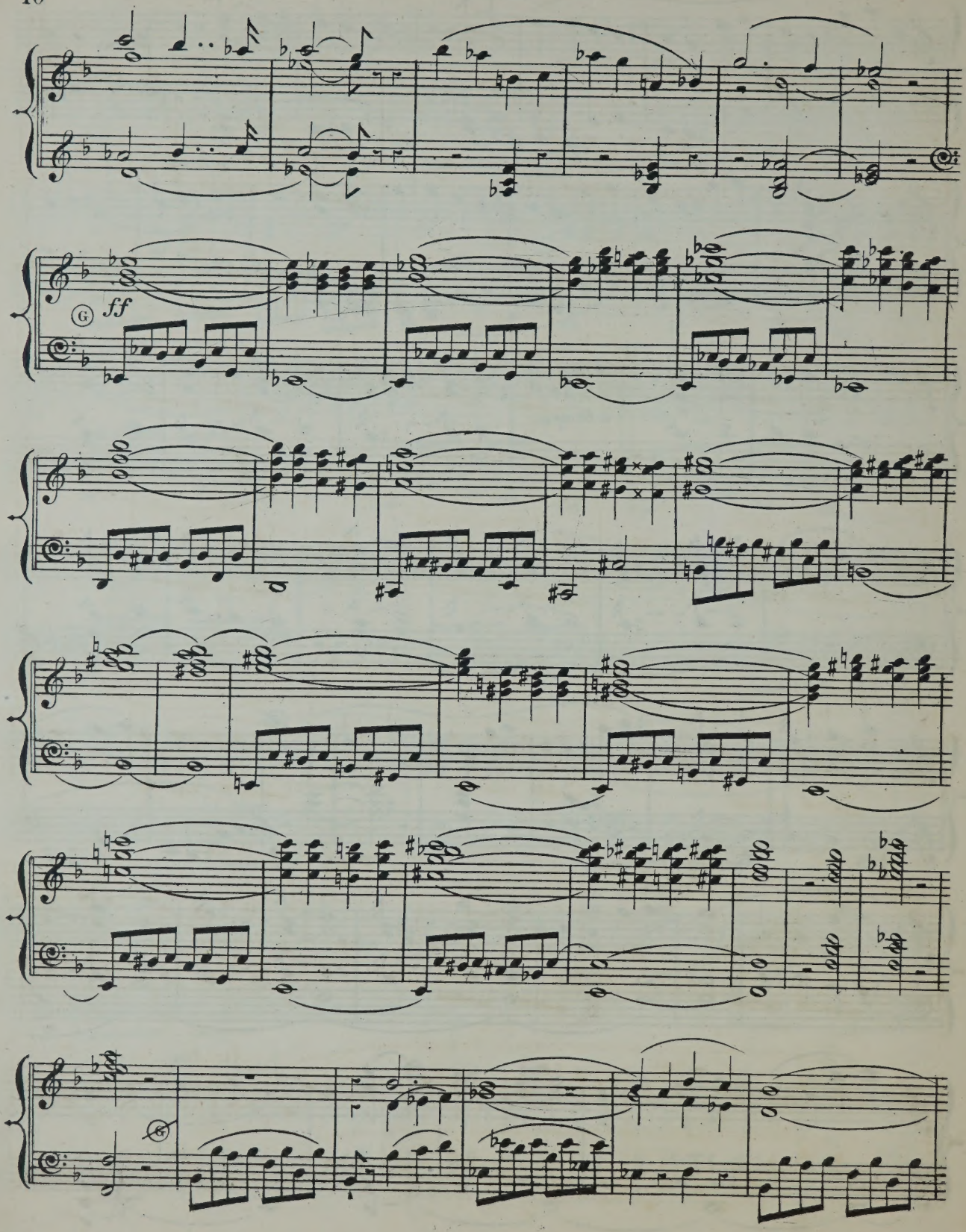
OFFERTOIRE

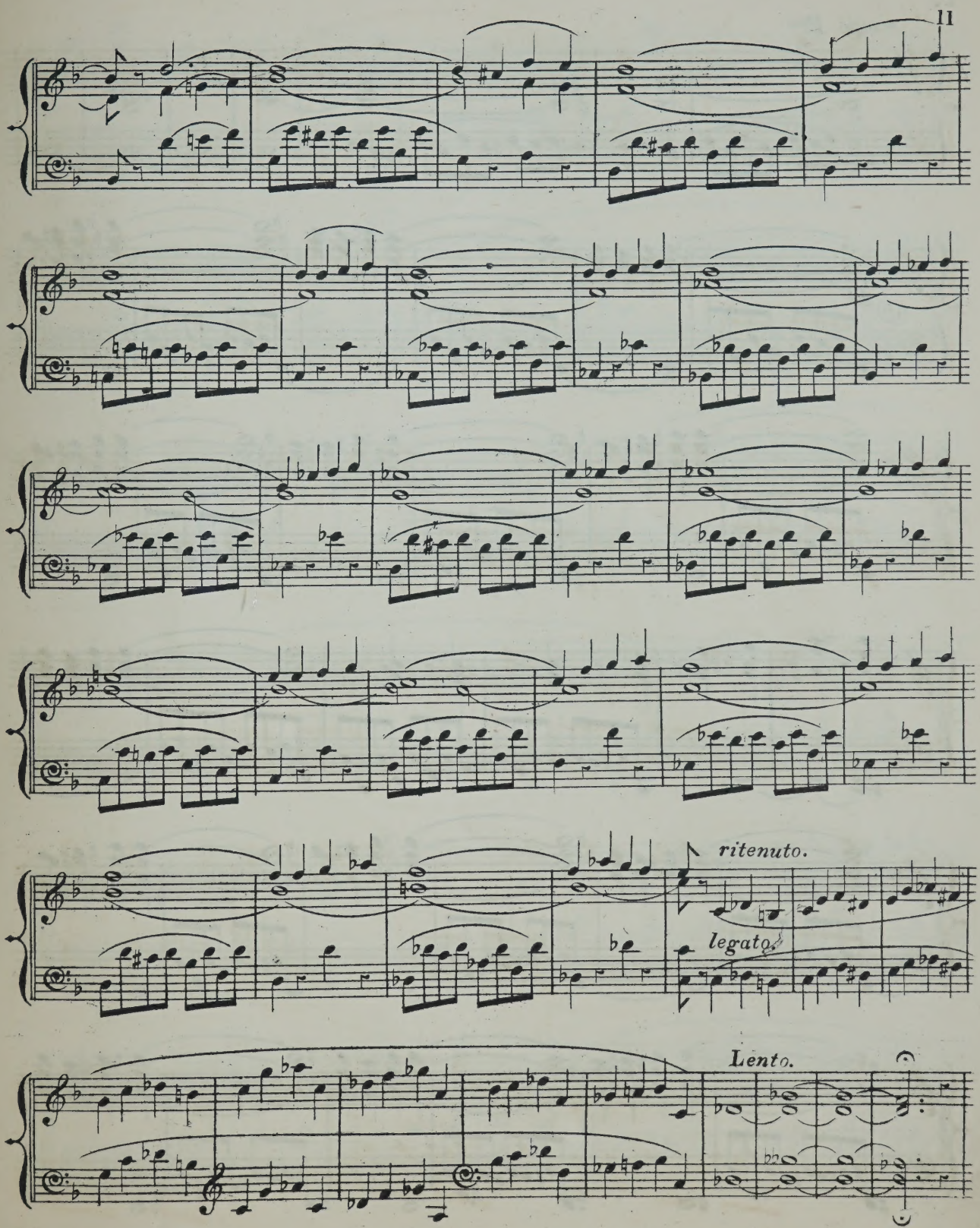
N° 2.

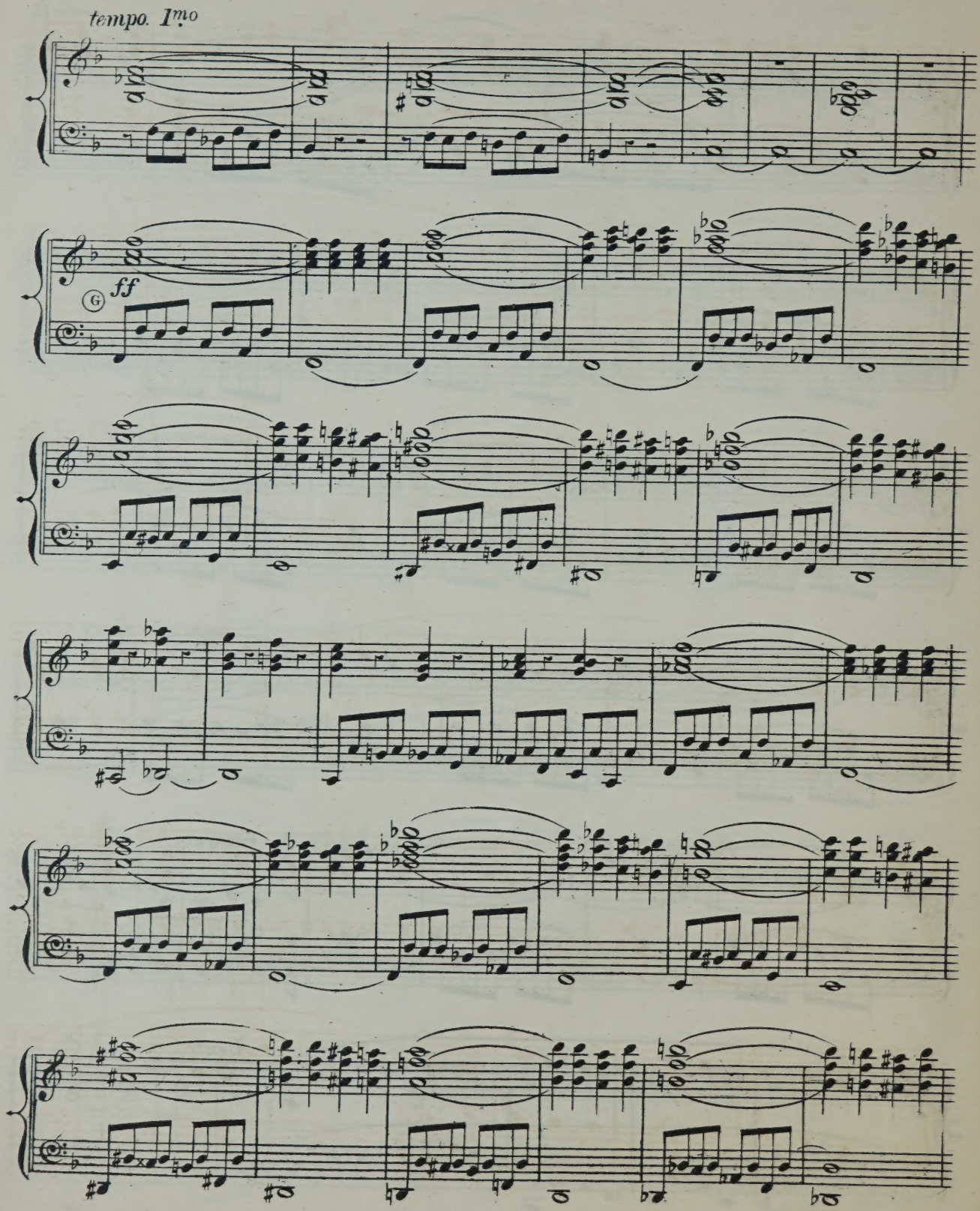


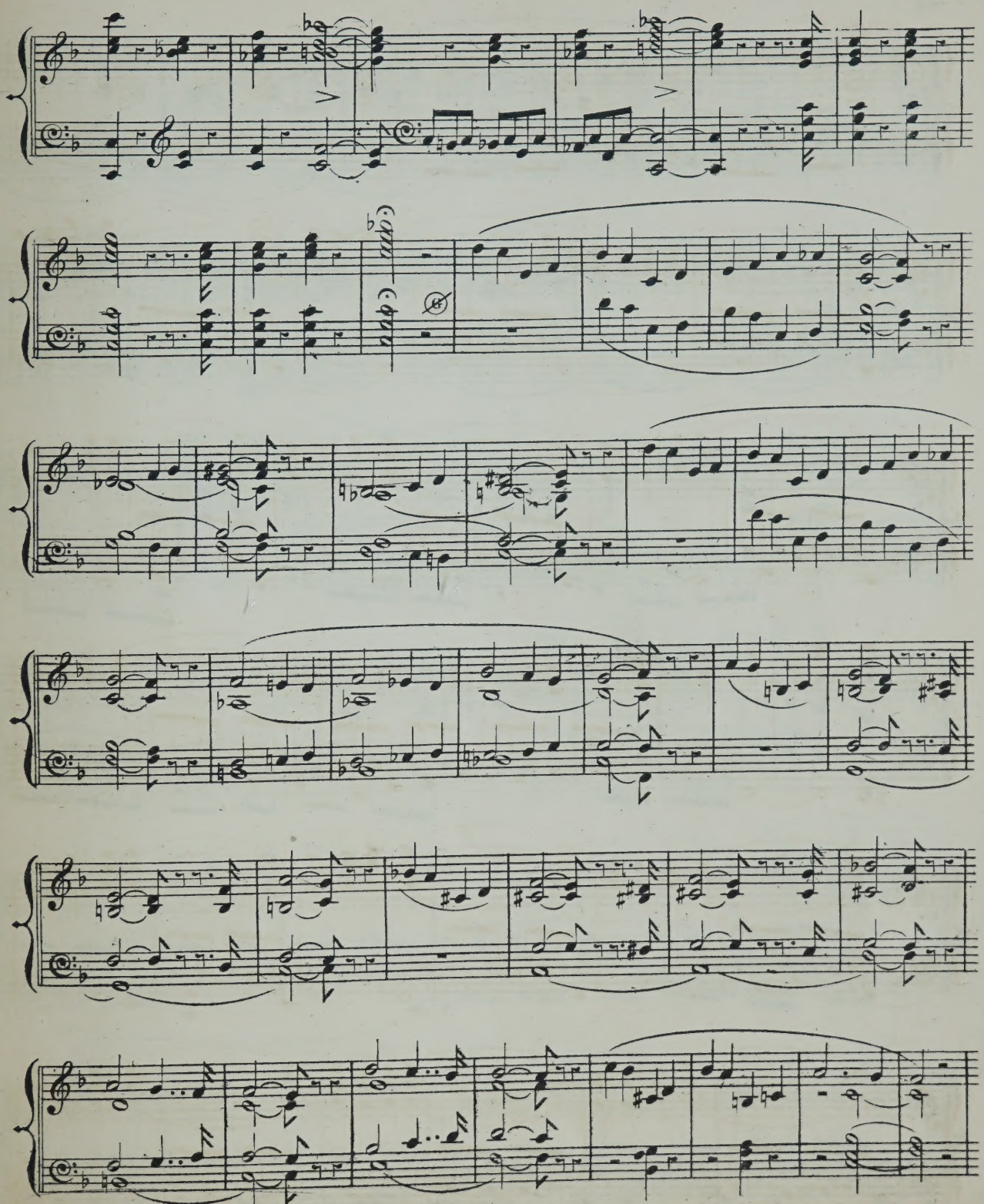


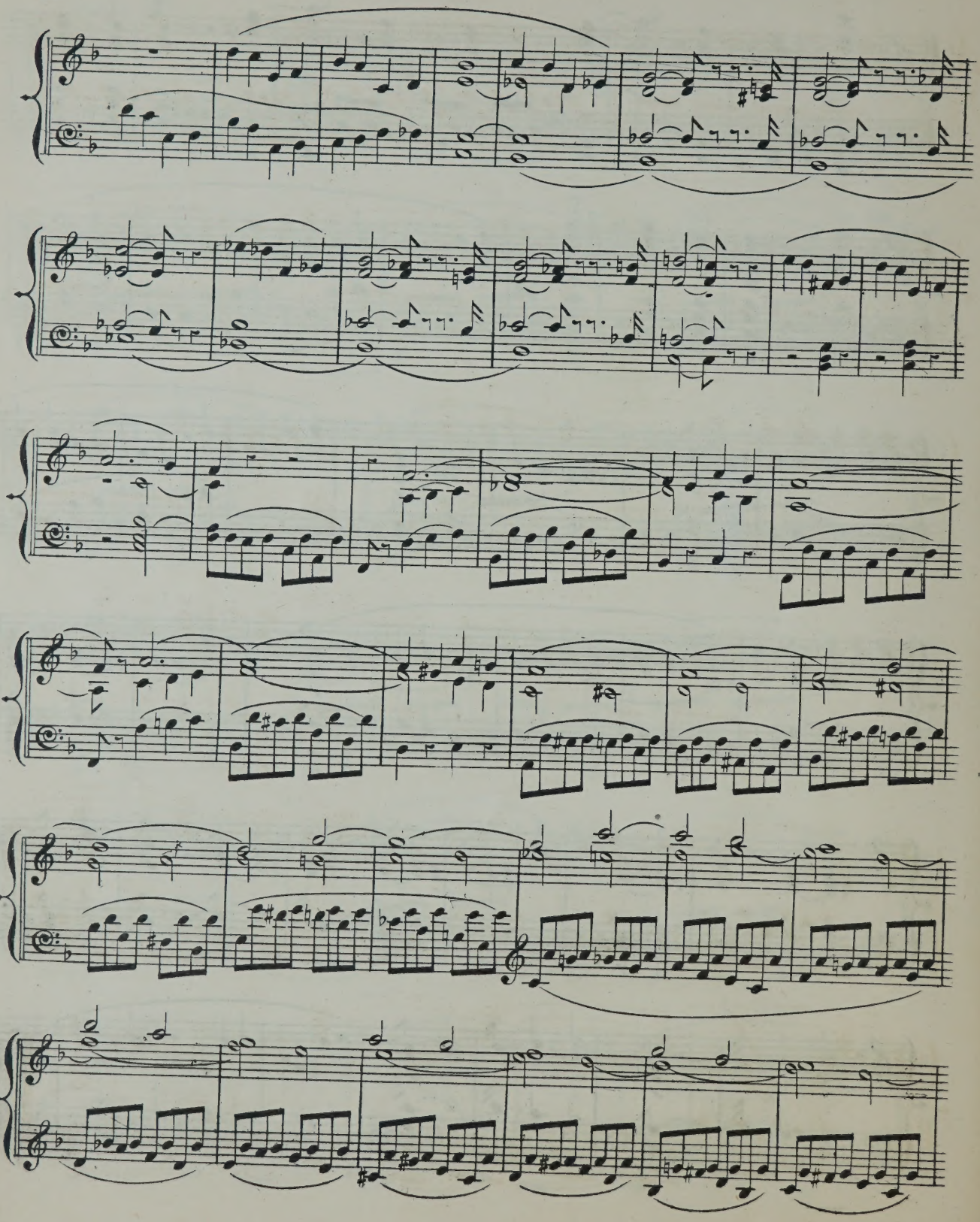

legato.
ritard.
4
a tempo.
4

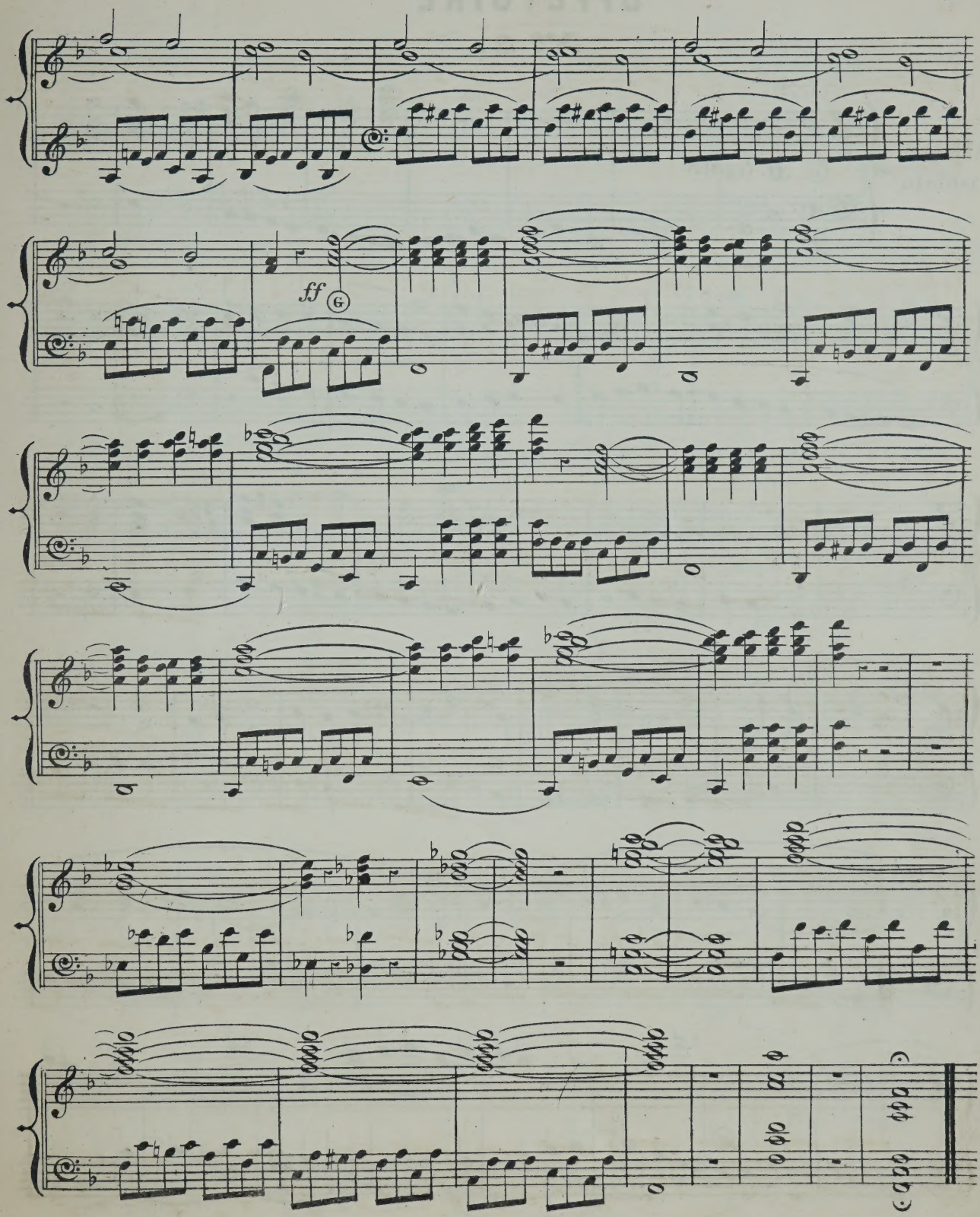

G
ff


ritenuto.
legato.
Lento.


tempo. I^mo
G
ff

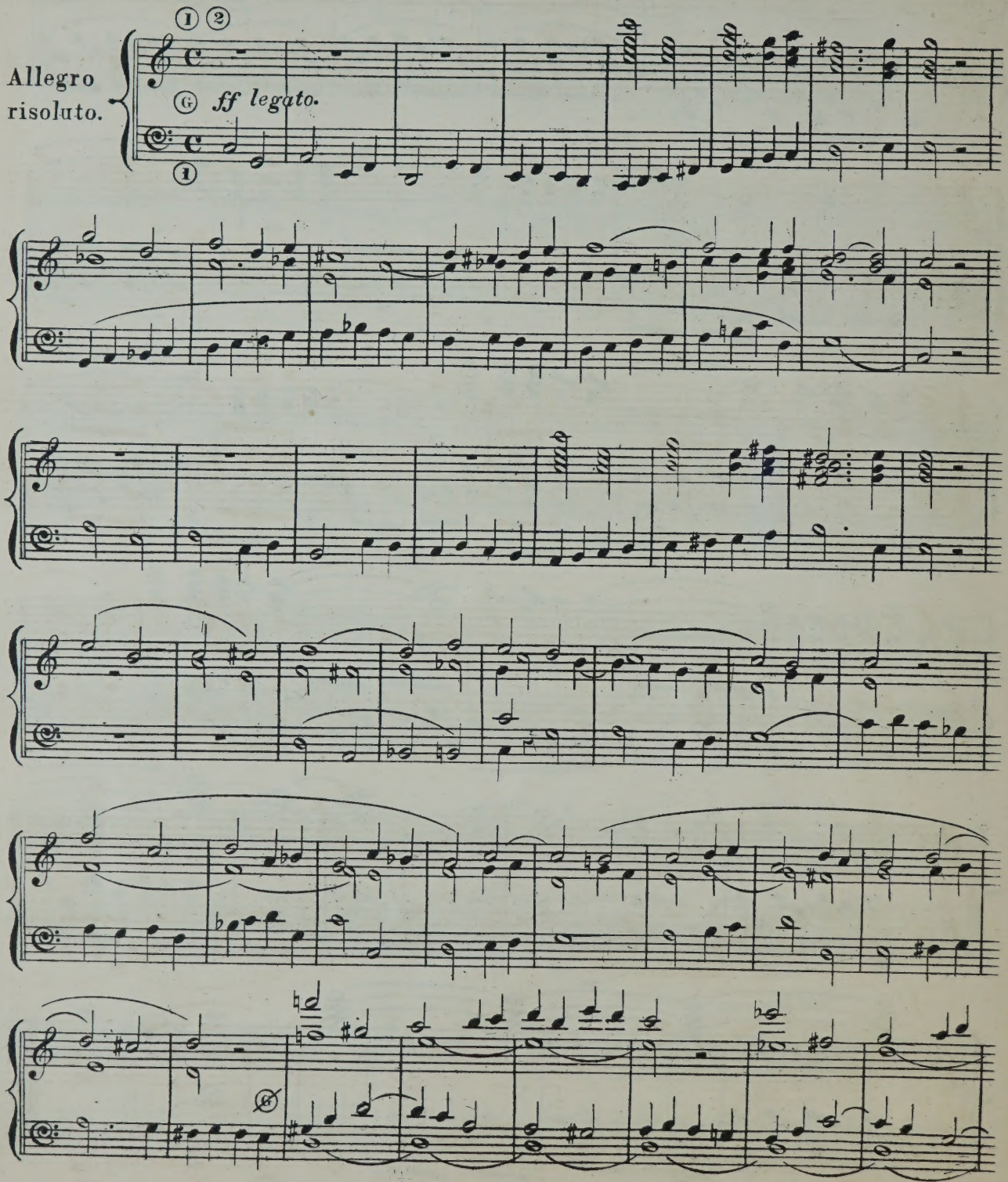


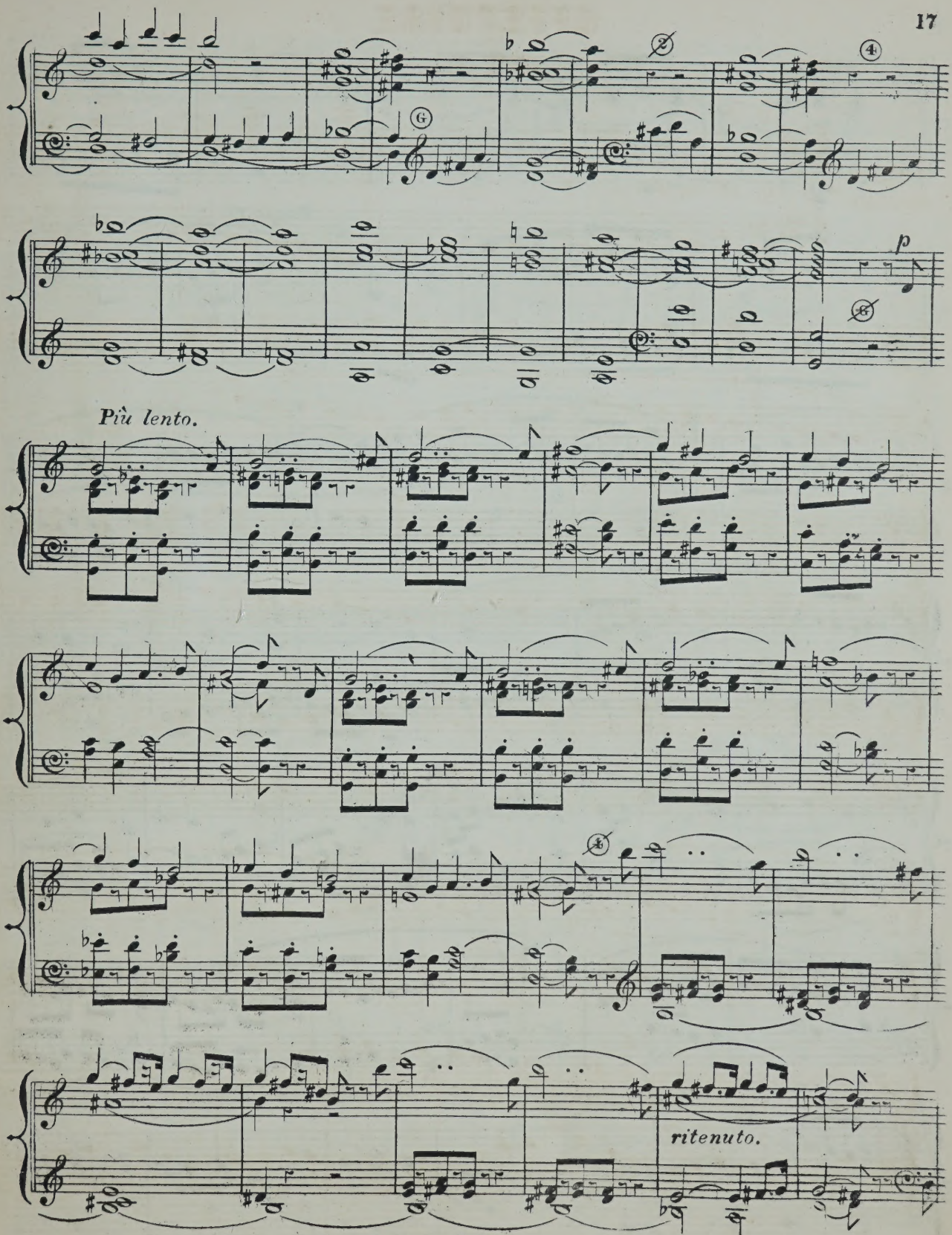


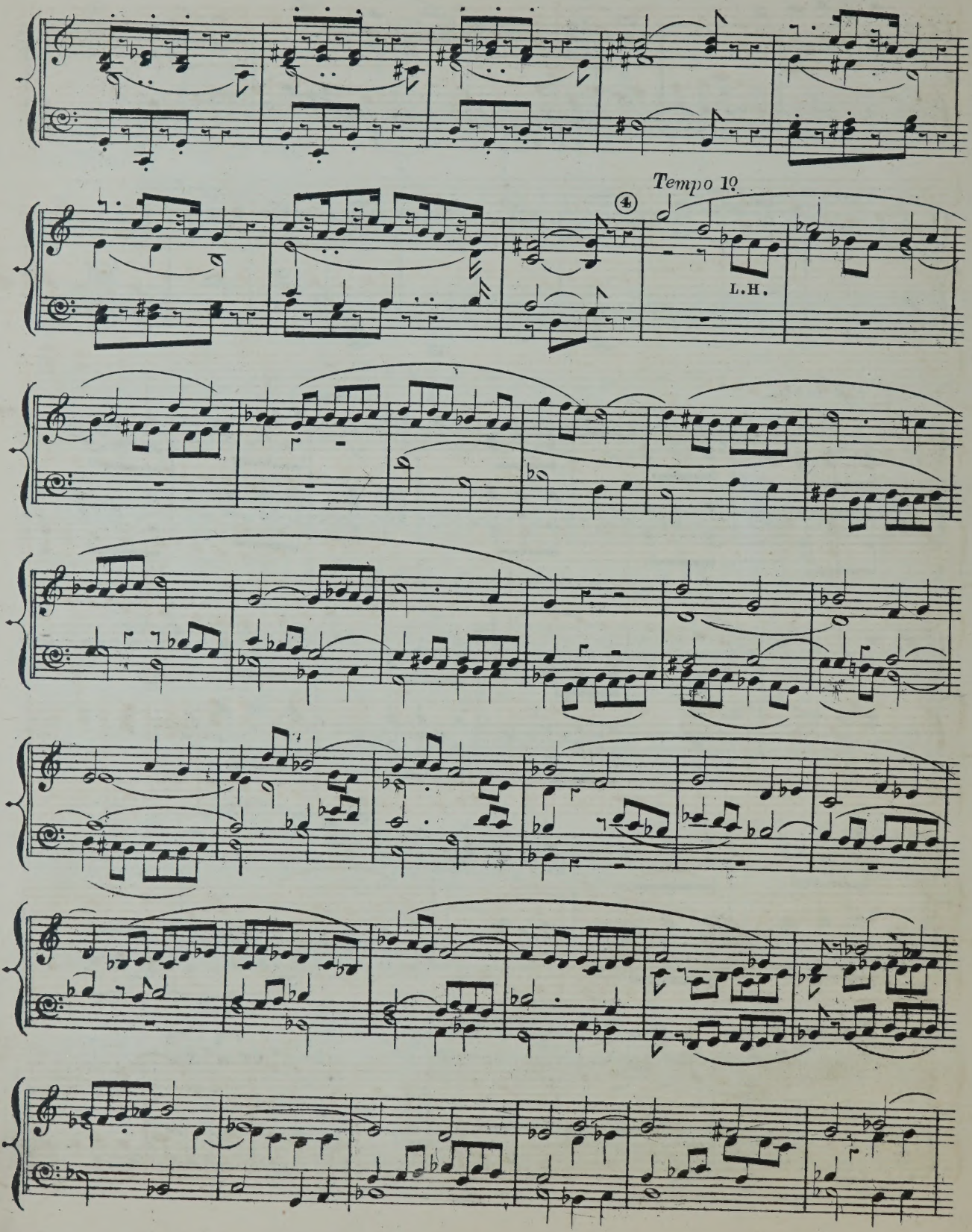

ff
G

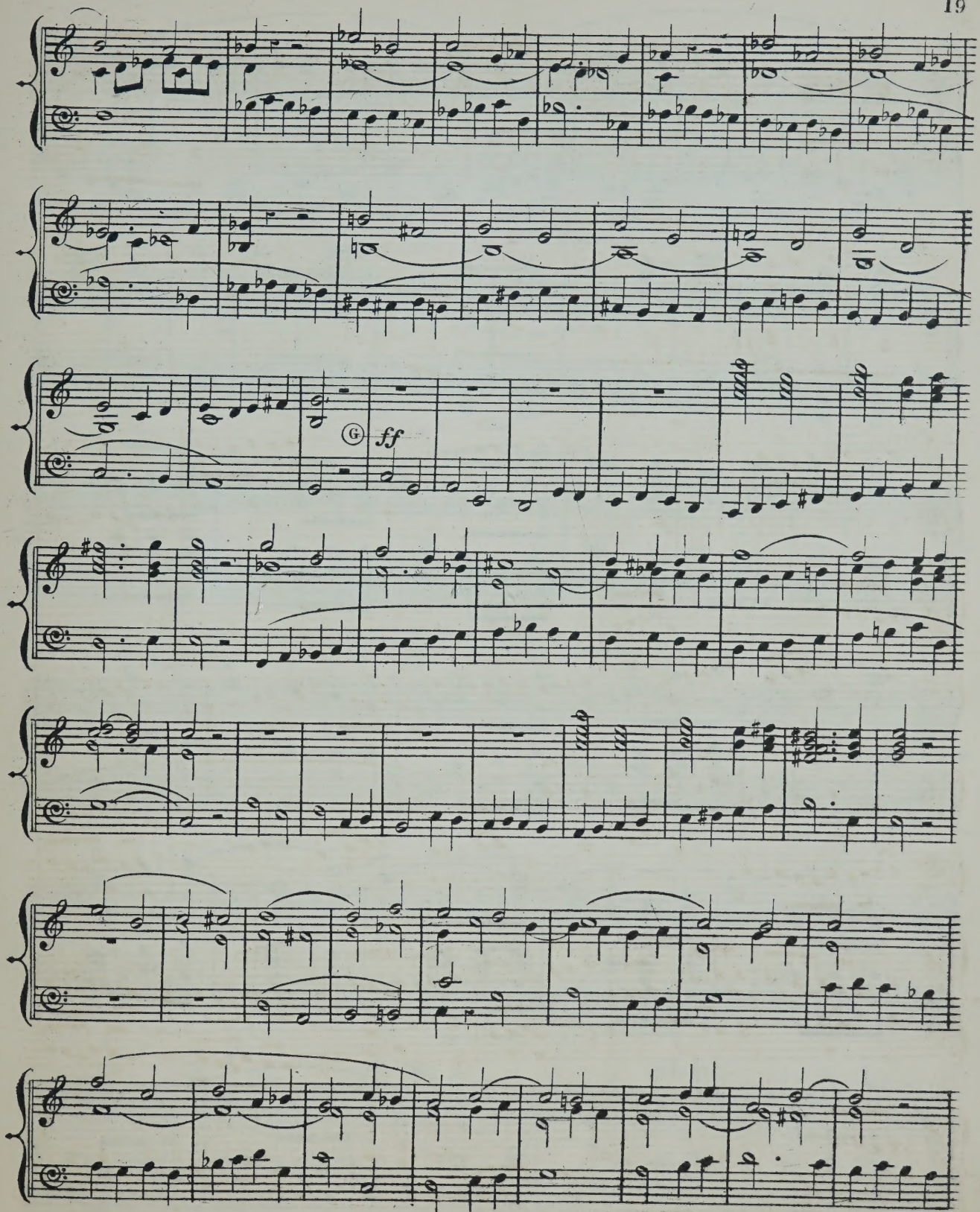
OFFETOIRE

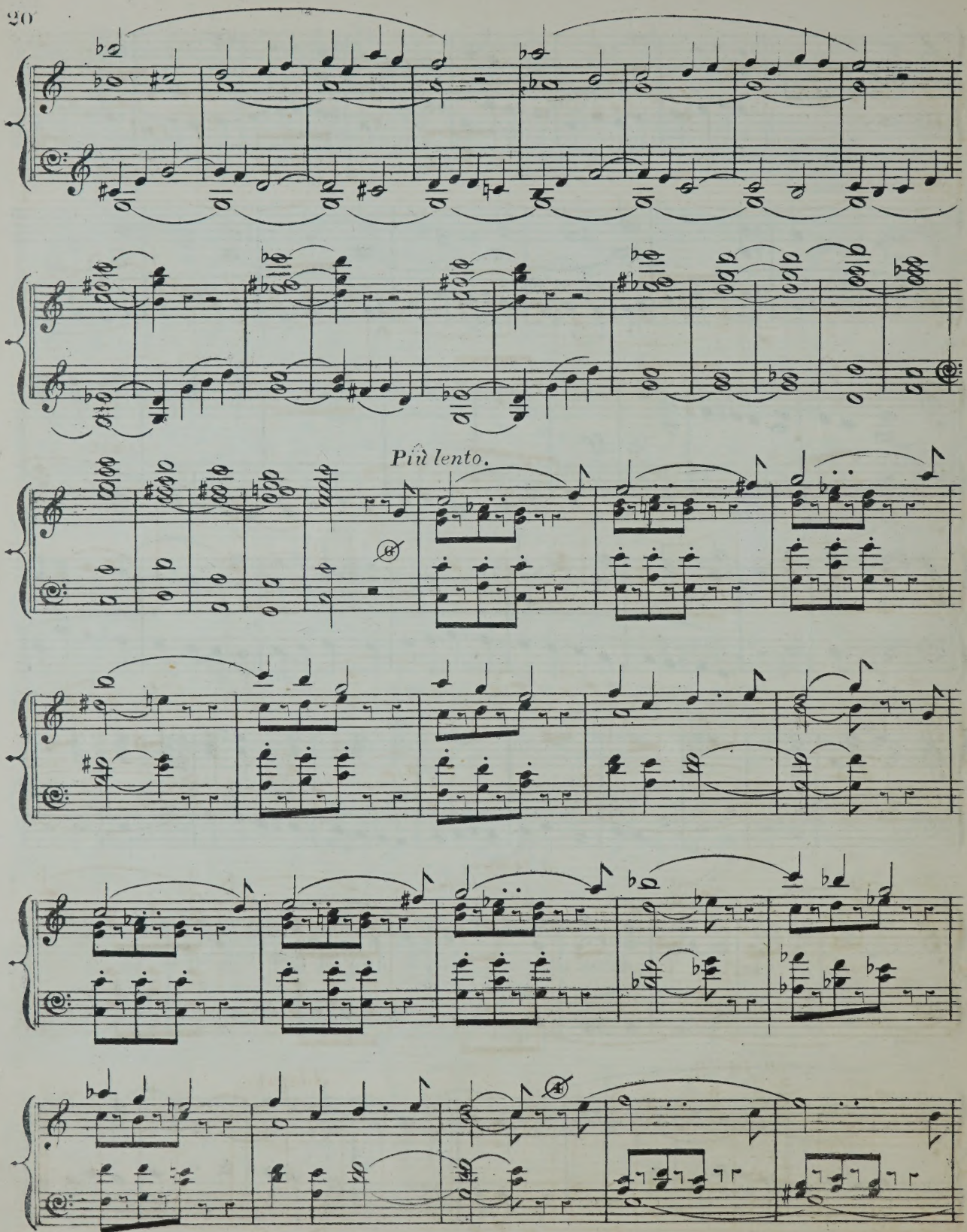
Nº 3.

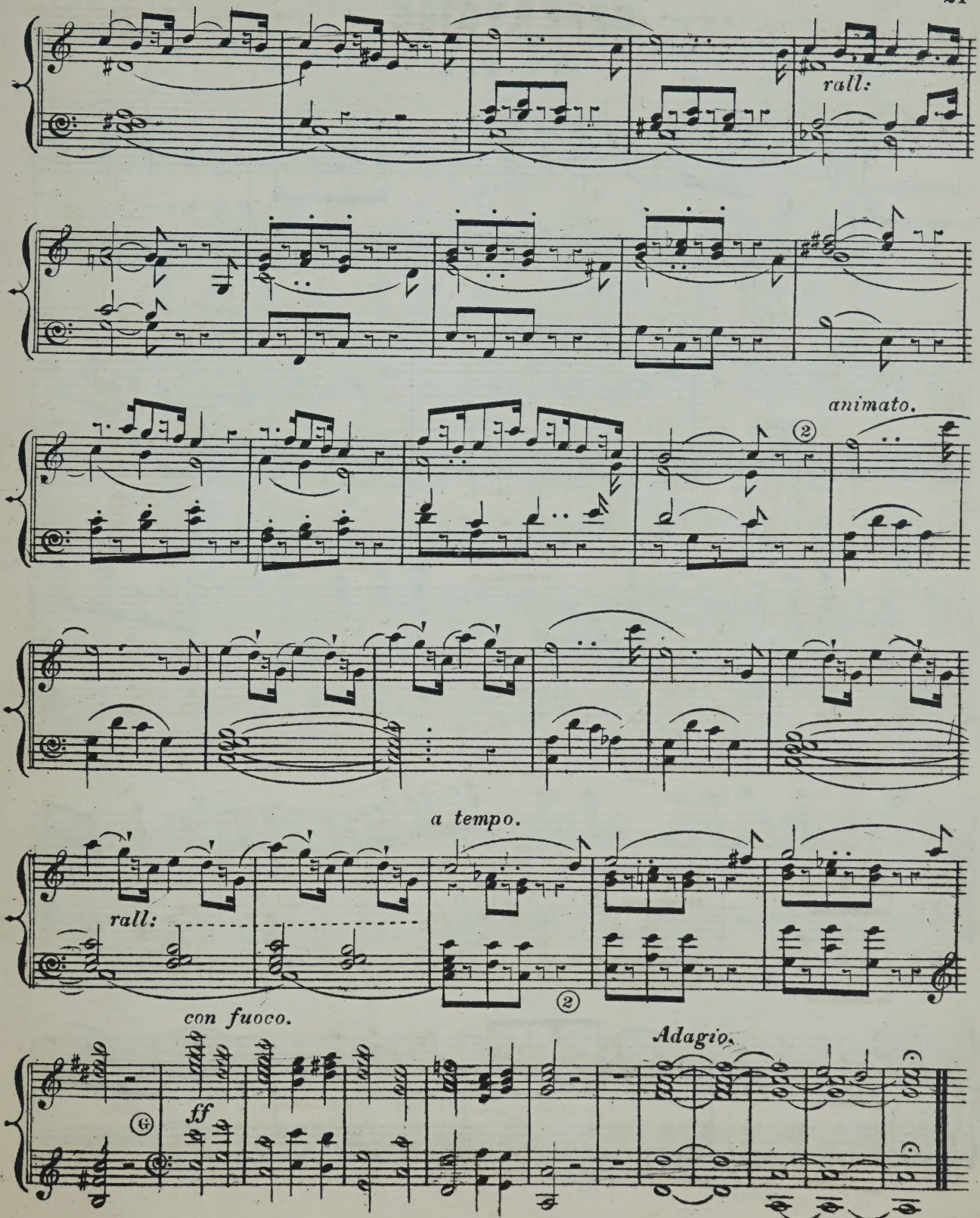



Più lento.
ritenuto.


Tempo 1º
L.H.

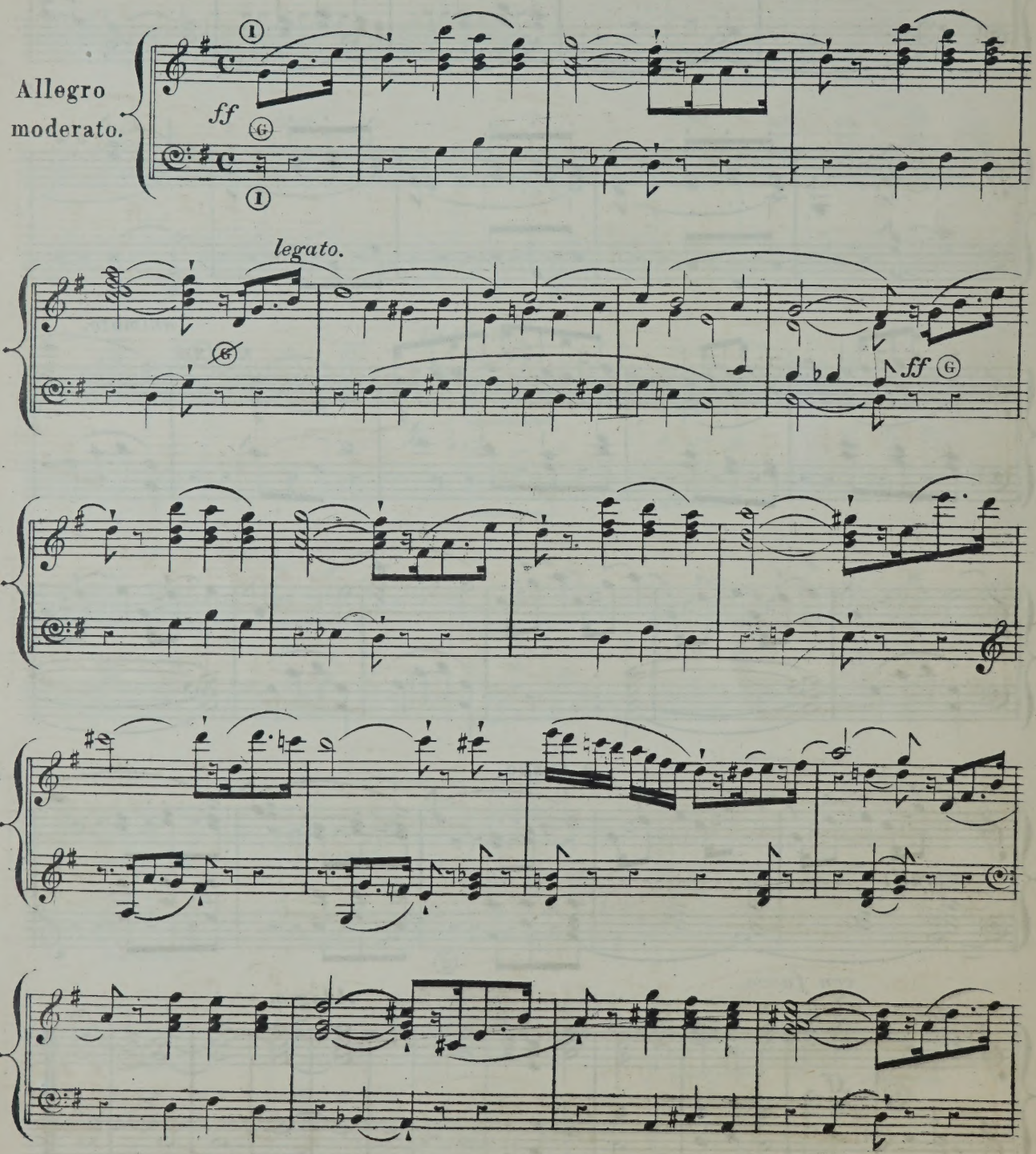

G
ff

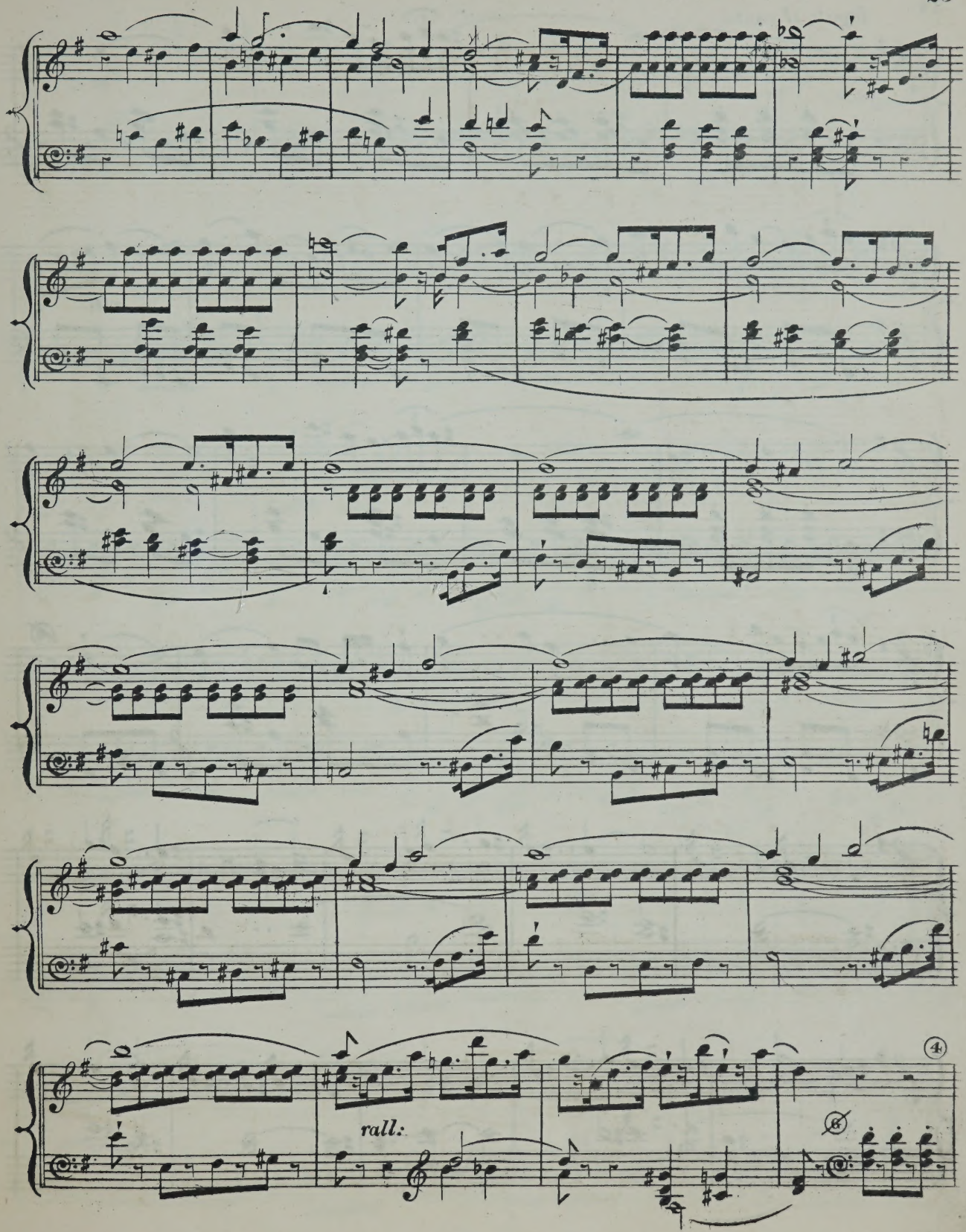

Più lento.

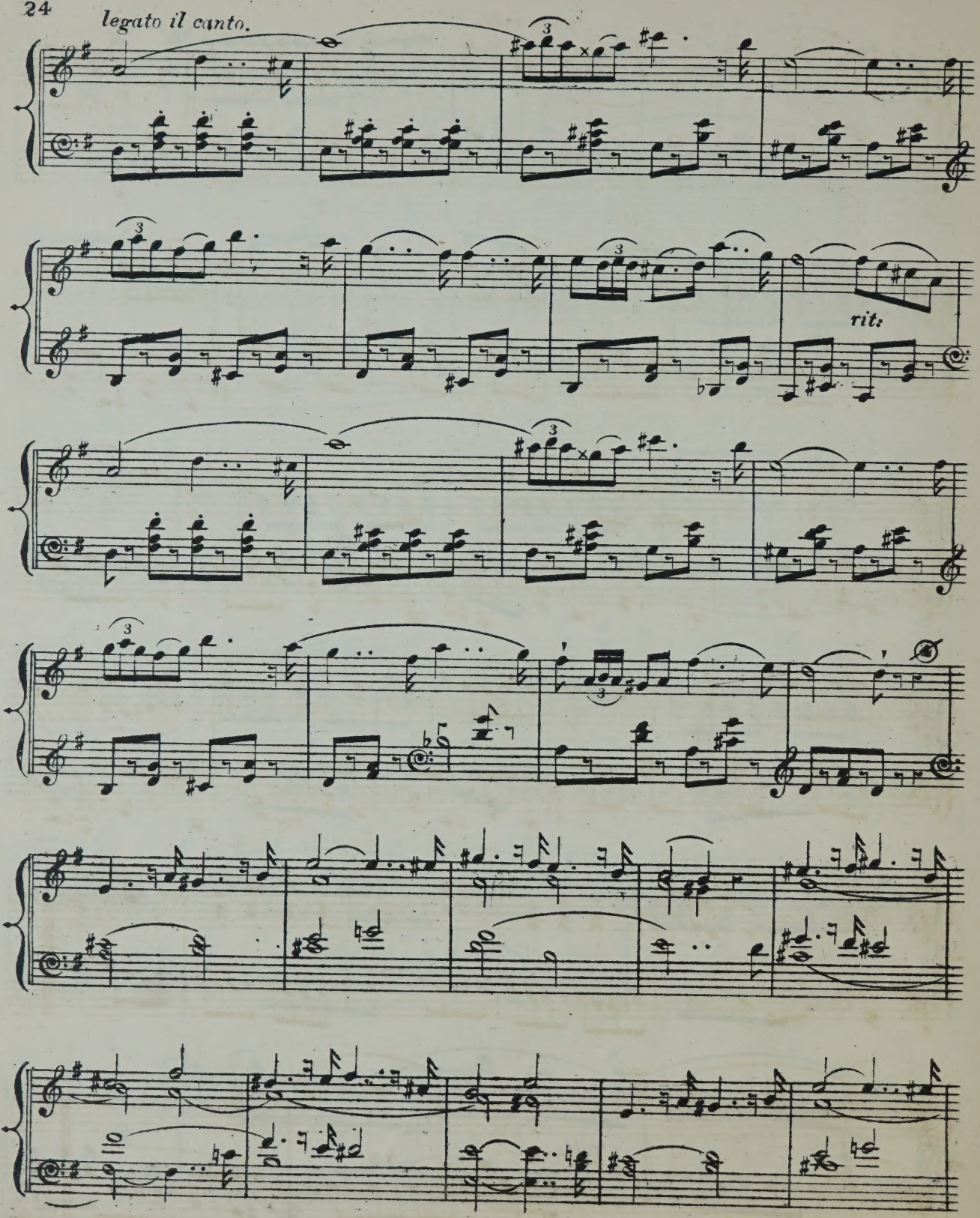

rall:
animato.
2
a tempo.
rall:
2
con fuoco.
Adagio.
ff
6

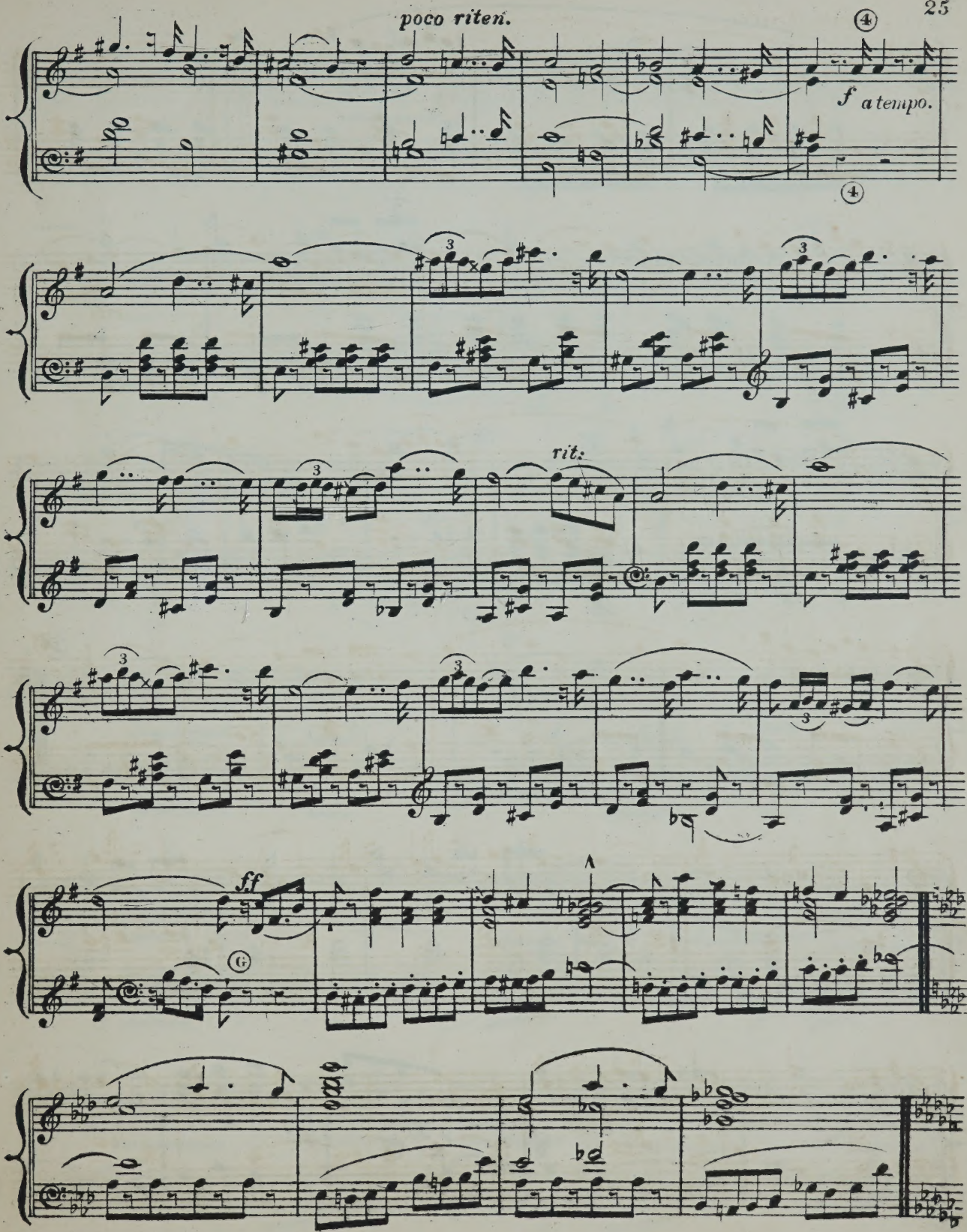
OFFERTOIRE

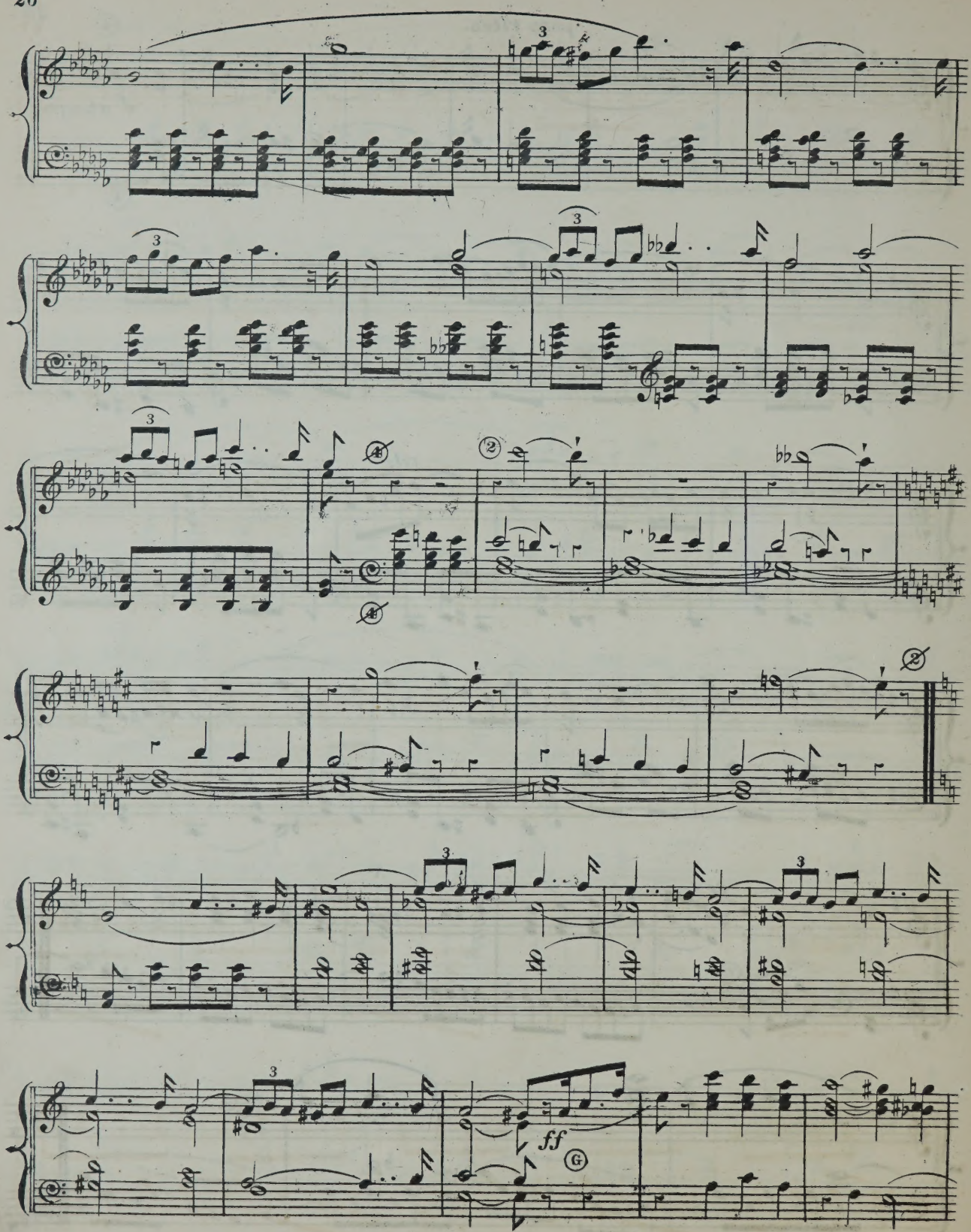
N° 4.

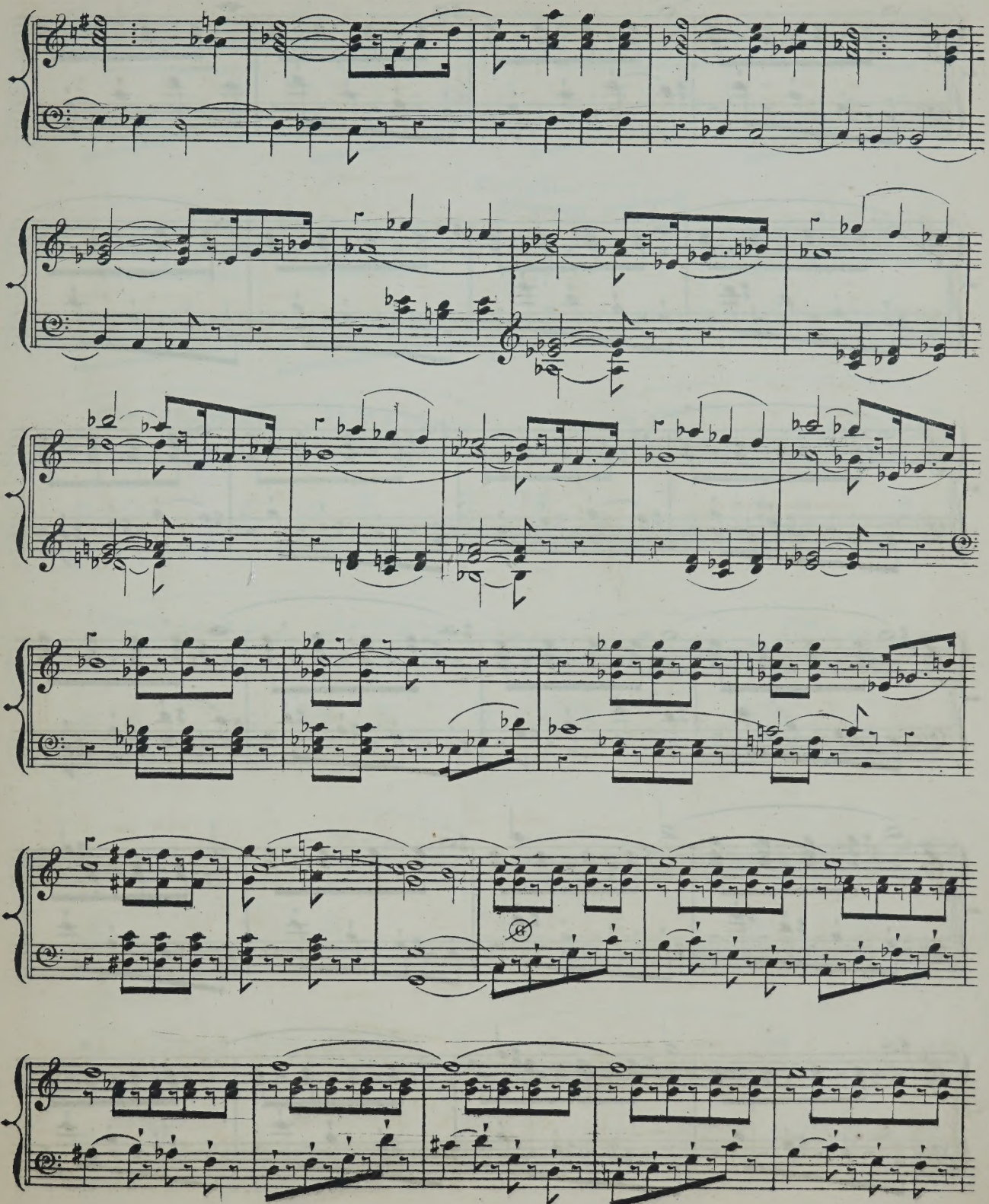


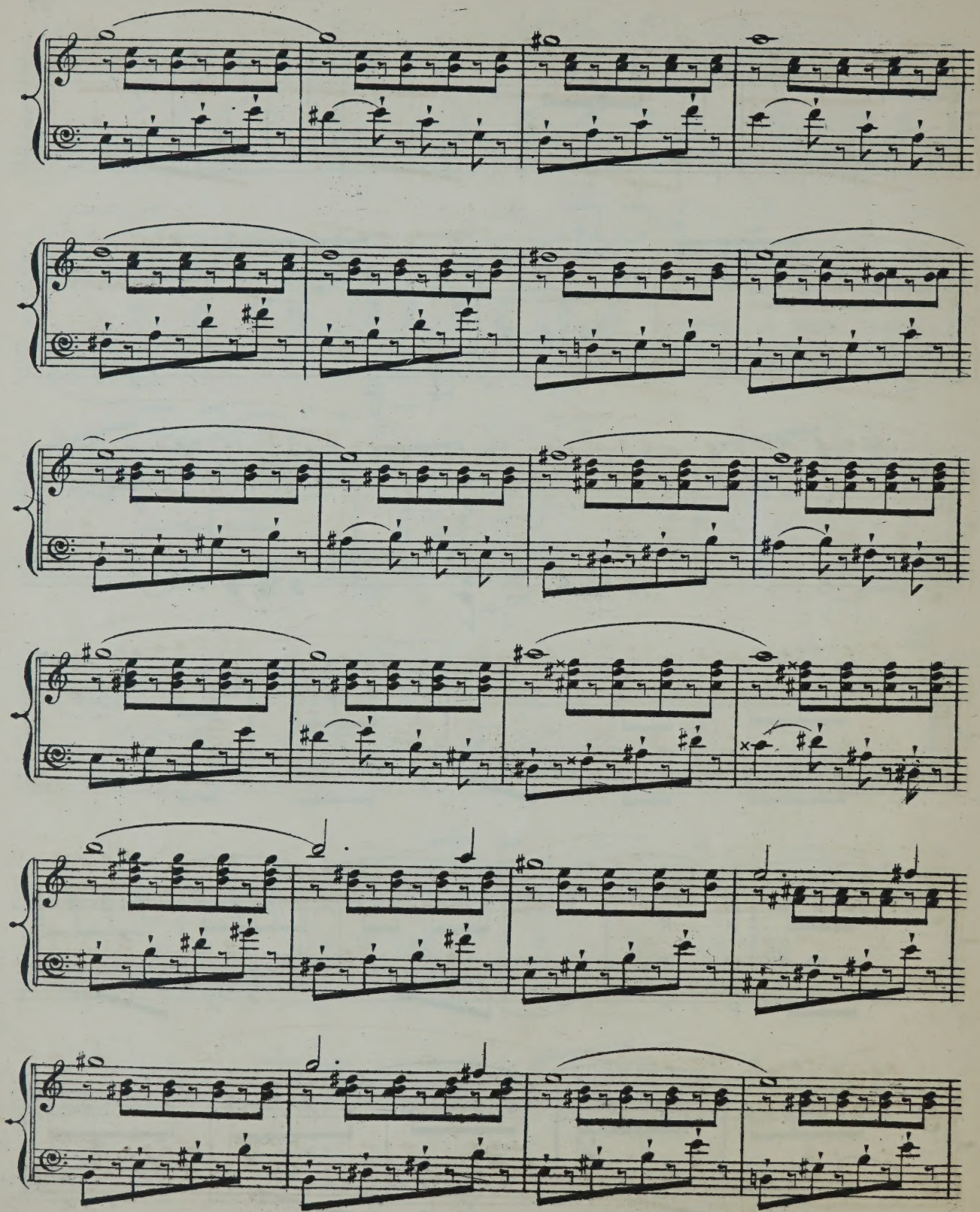

rall.
4
6

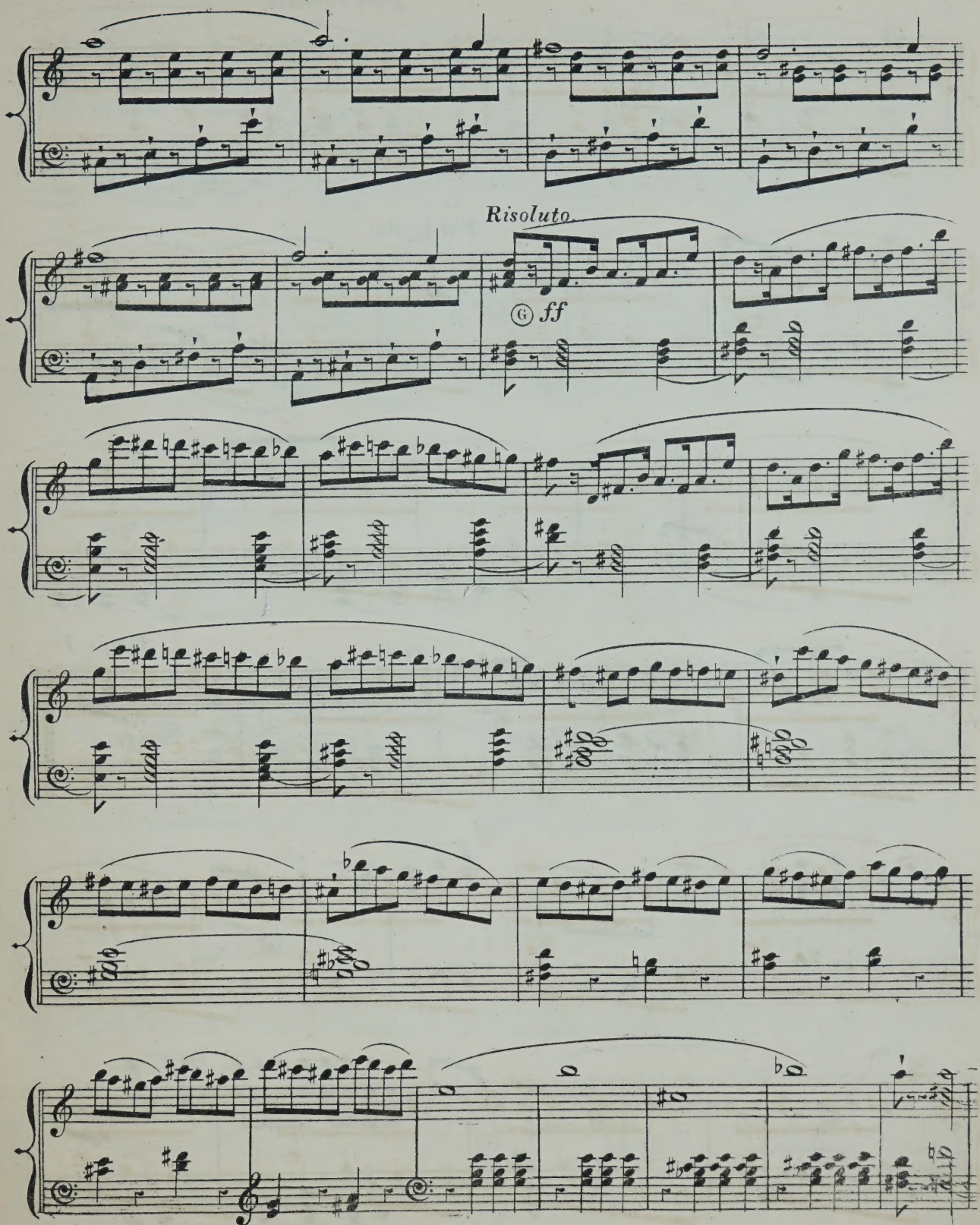

legato il canto.
rit.

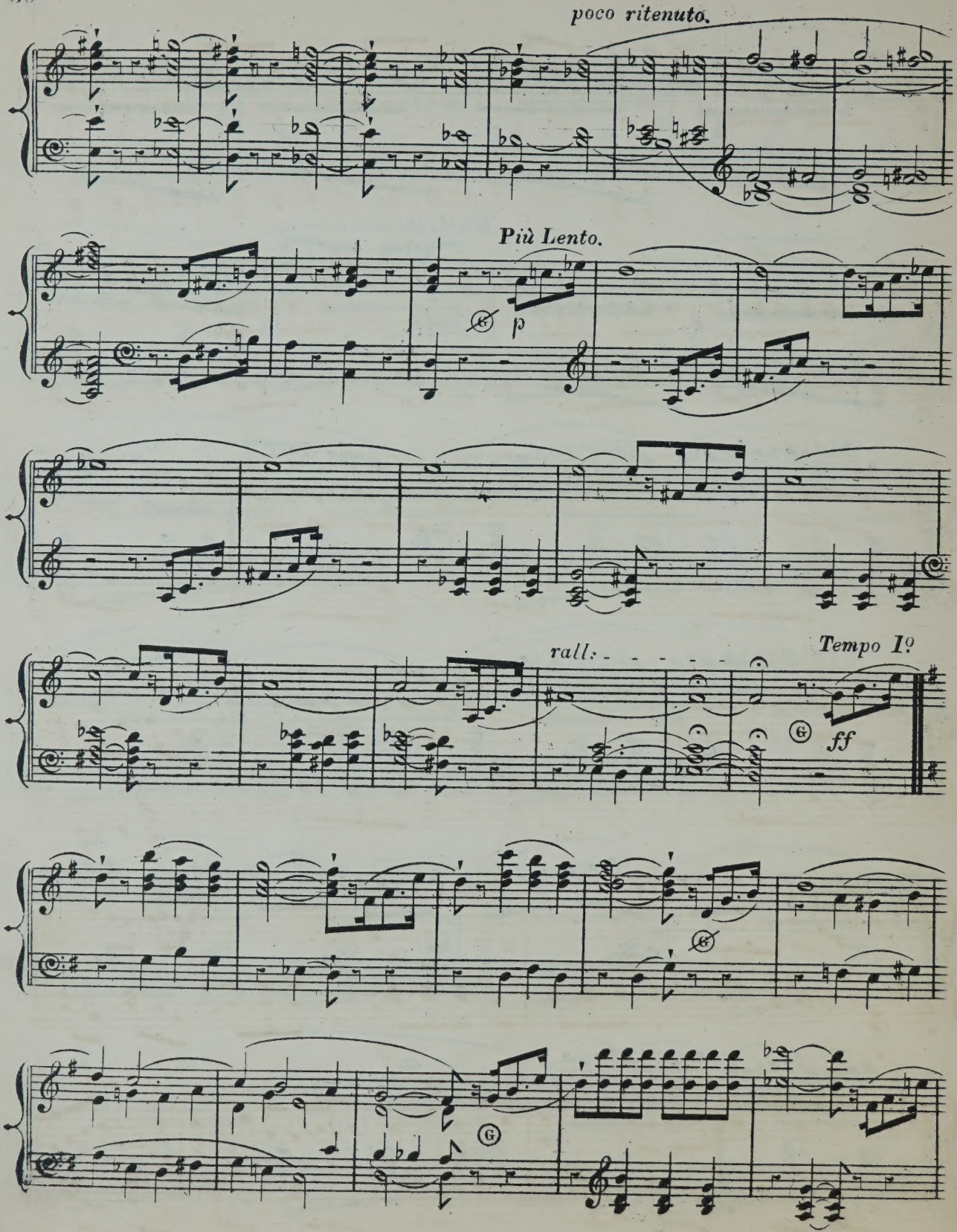

poco riten.
④
f a tempo.
④
3
3
rit.
3
3
3
ff
G

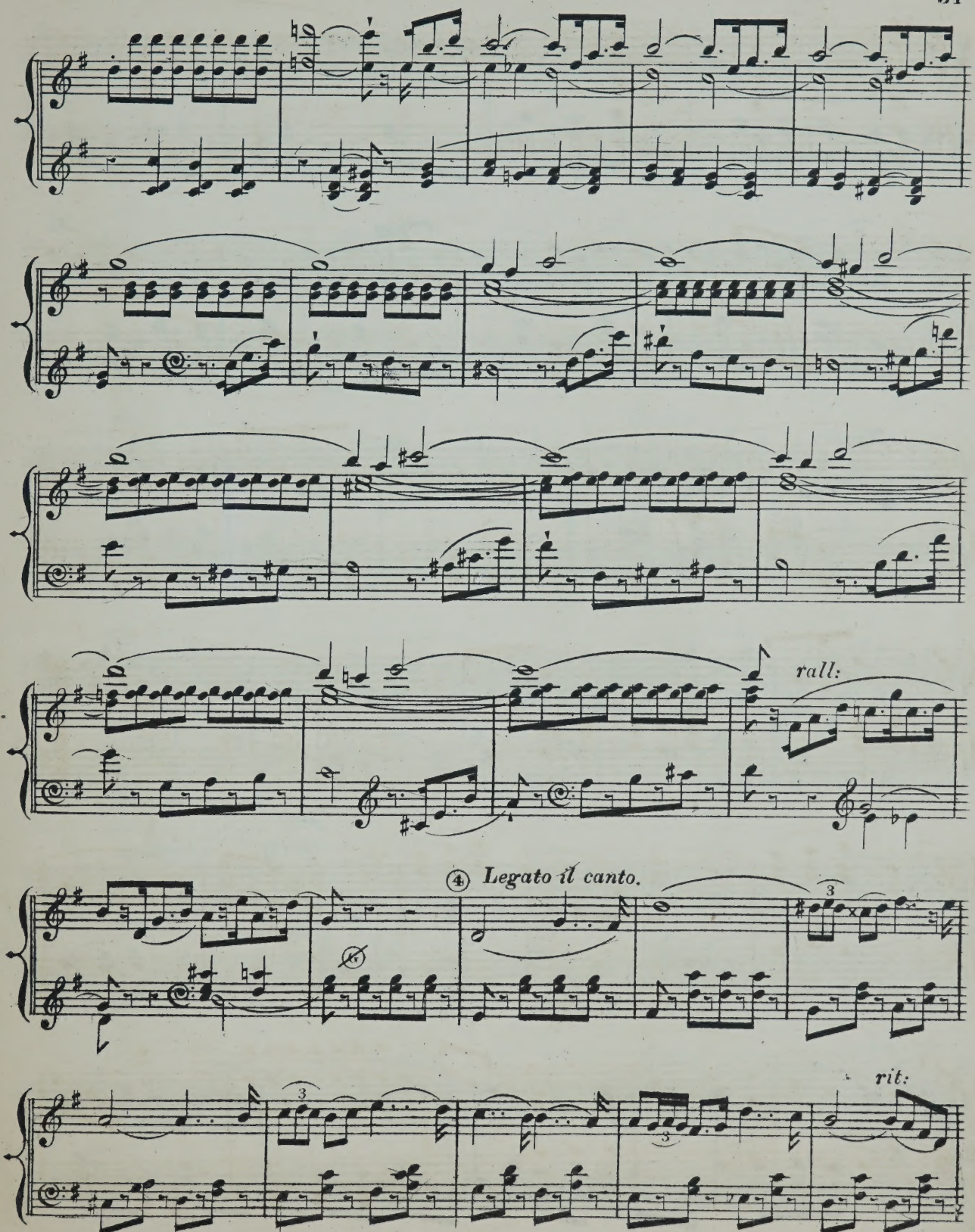

ff
G

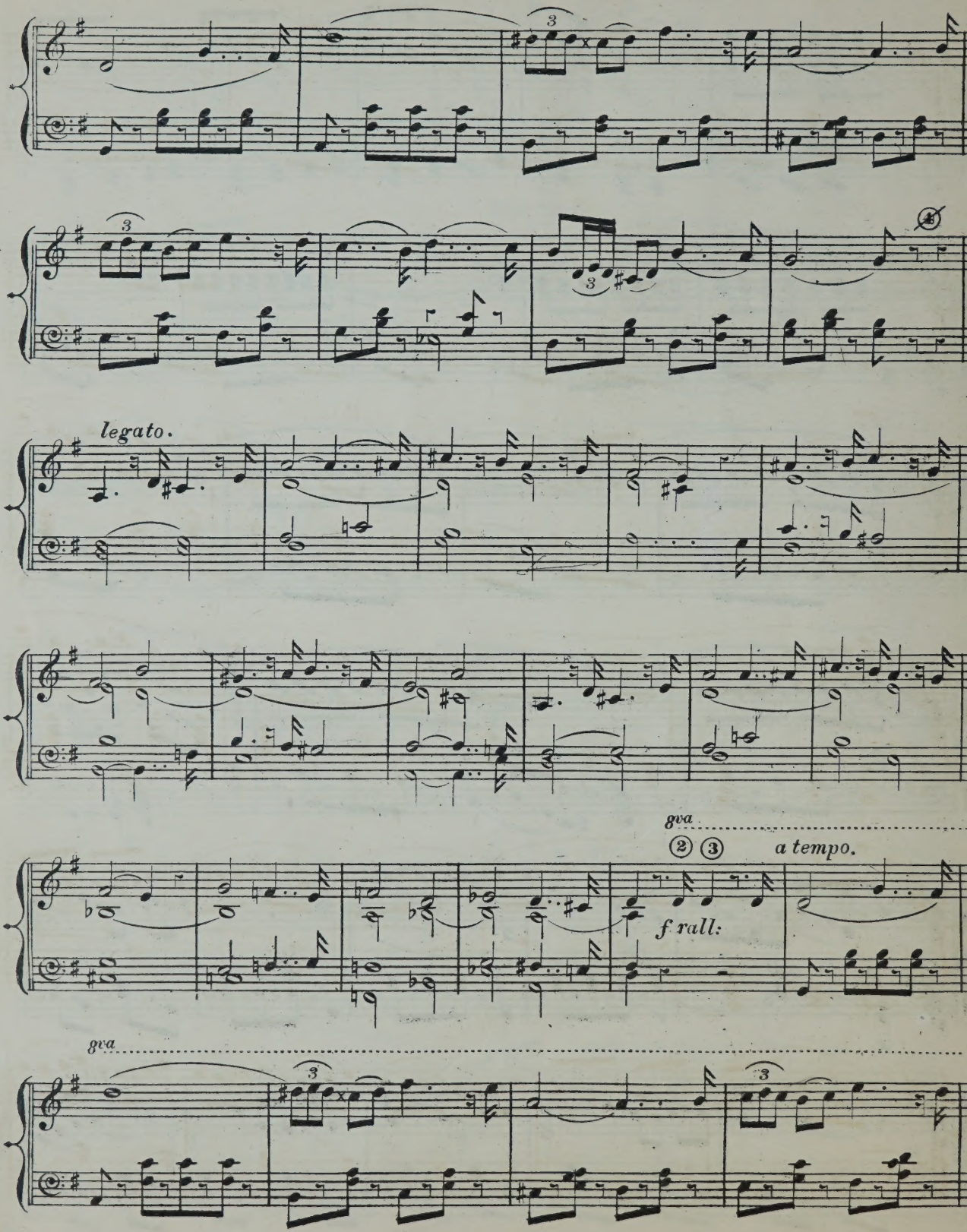


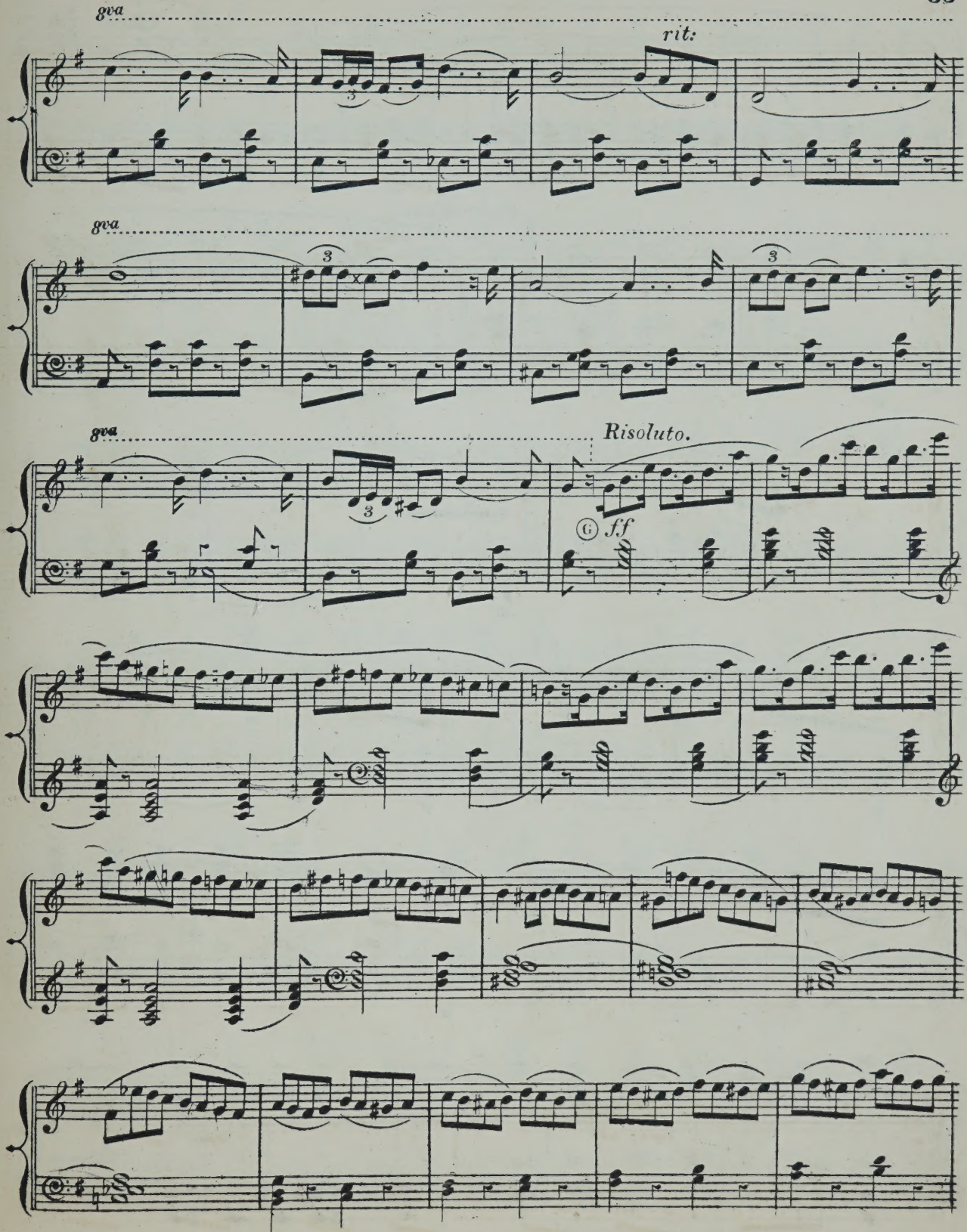


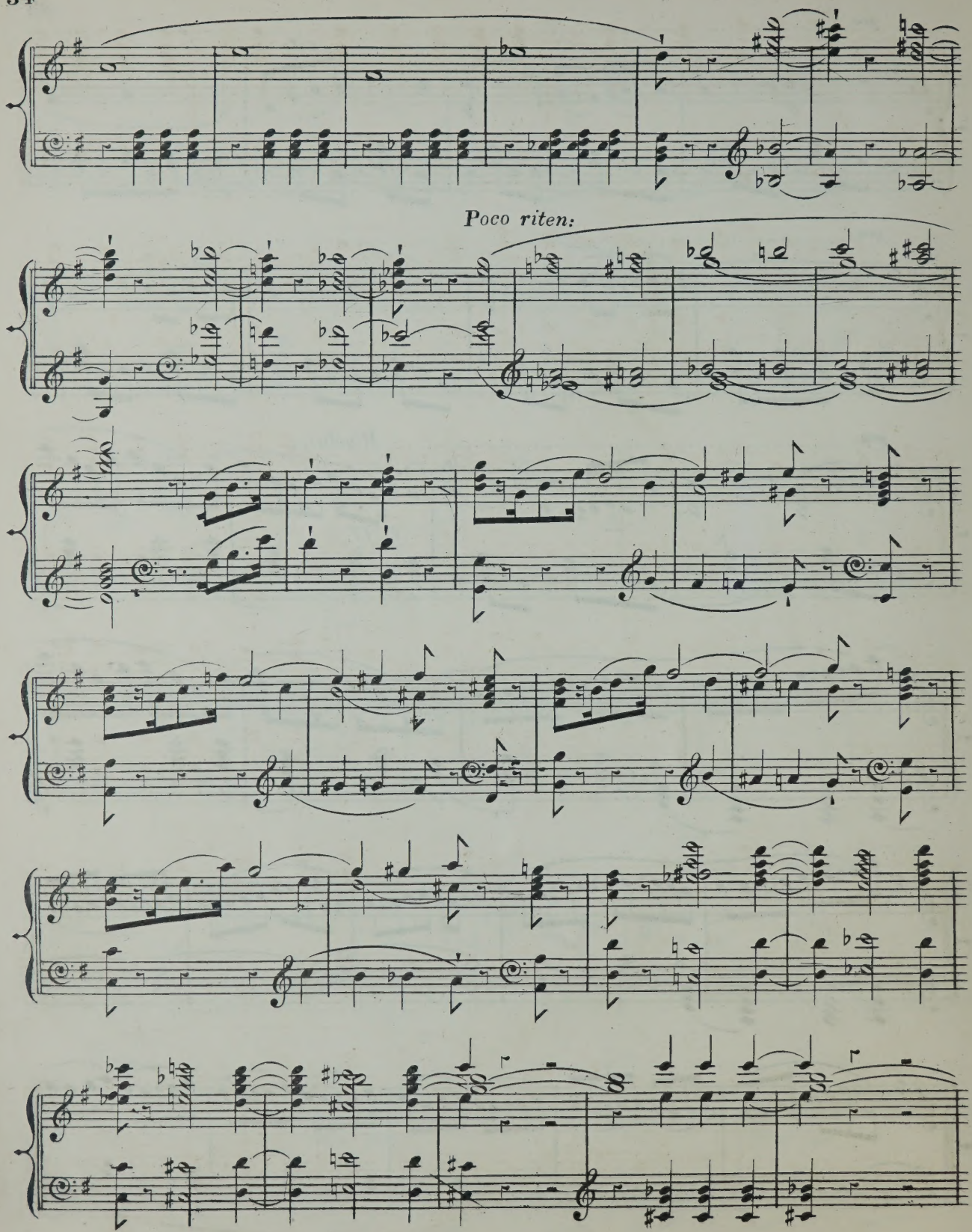

Risoluto.
ff

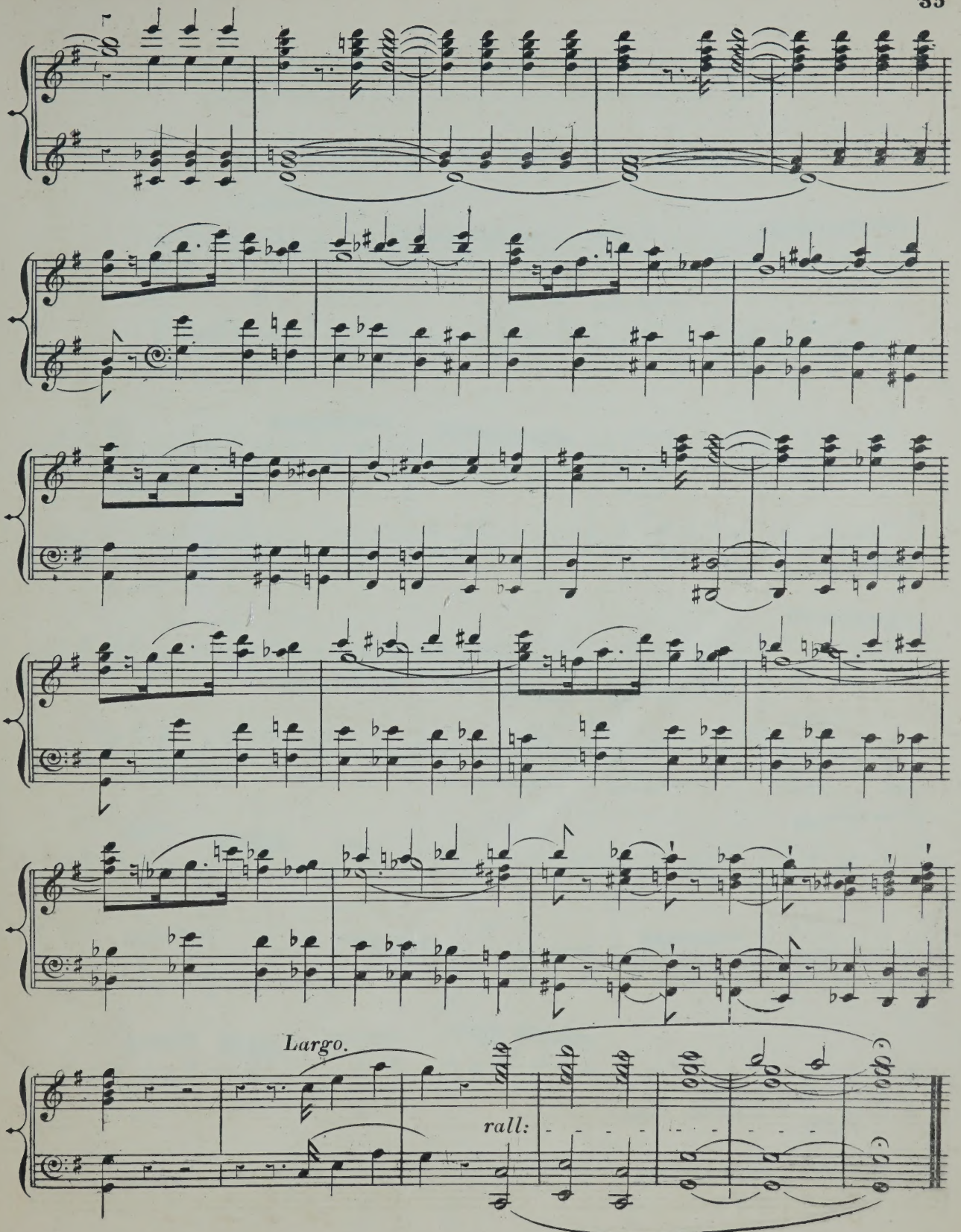

poco ritenuto.
Più Lento.
p
rall.
Tempo Iº
ff


rall:
④ Legato il canto.
3
rit:


legato.
gva
a tempo.
f rall:
gva


8va
rit.
8va
8va
Risoluto.
G
ff


Poco riten.

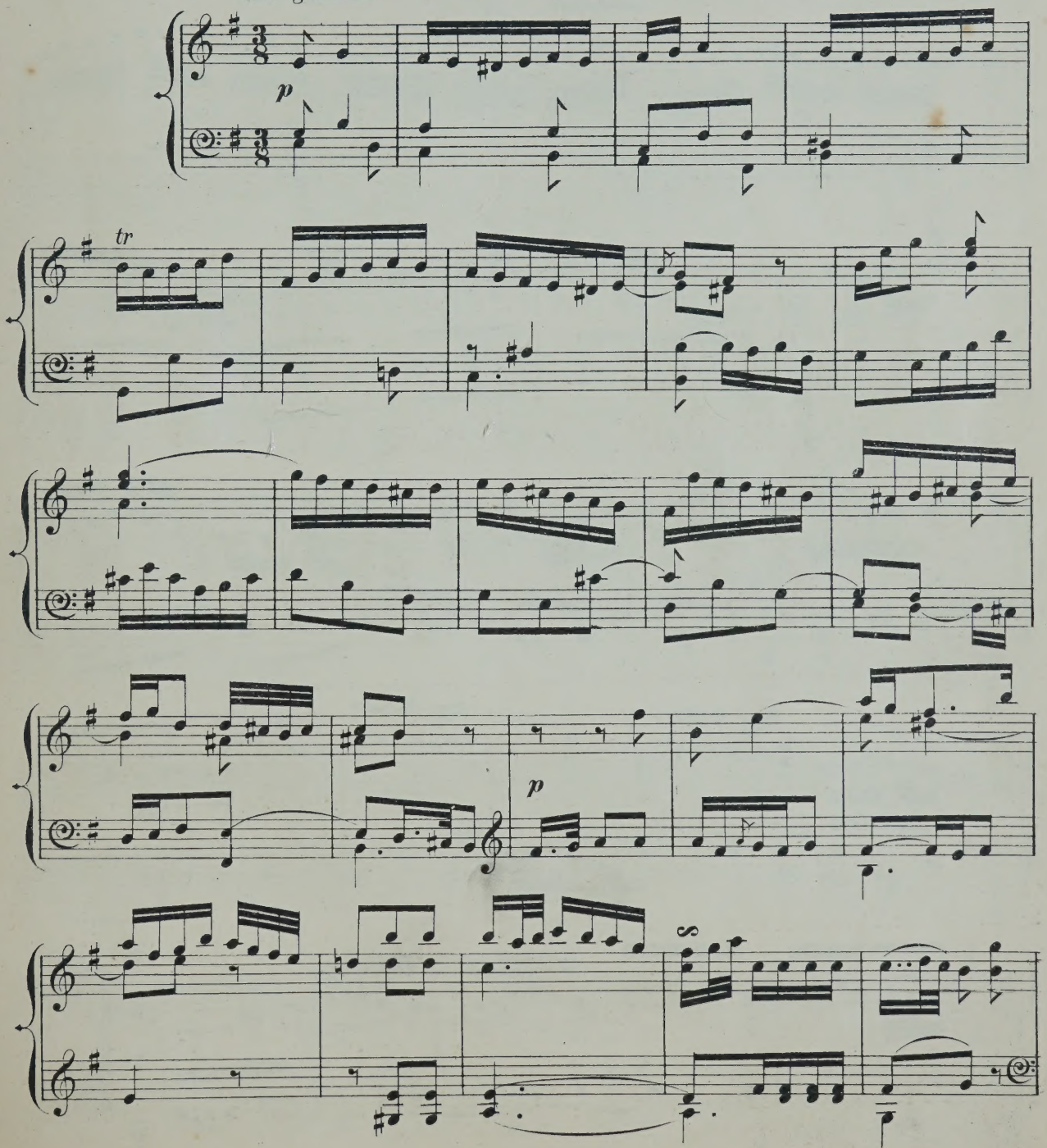

Largo.
rall:

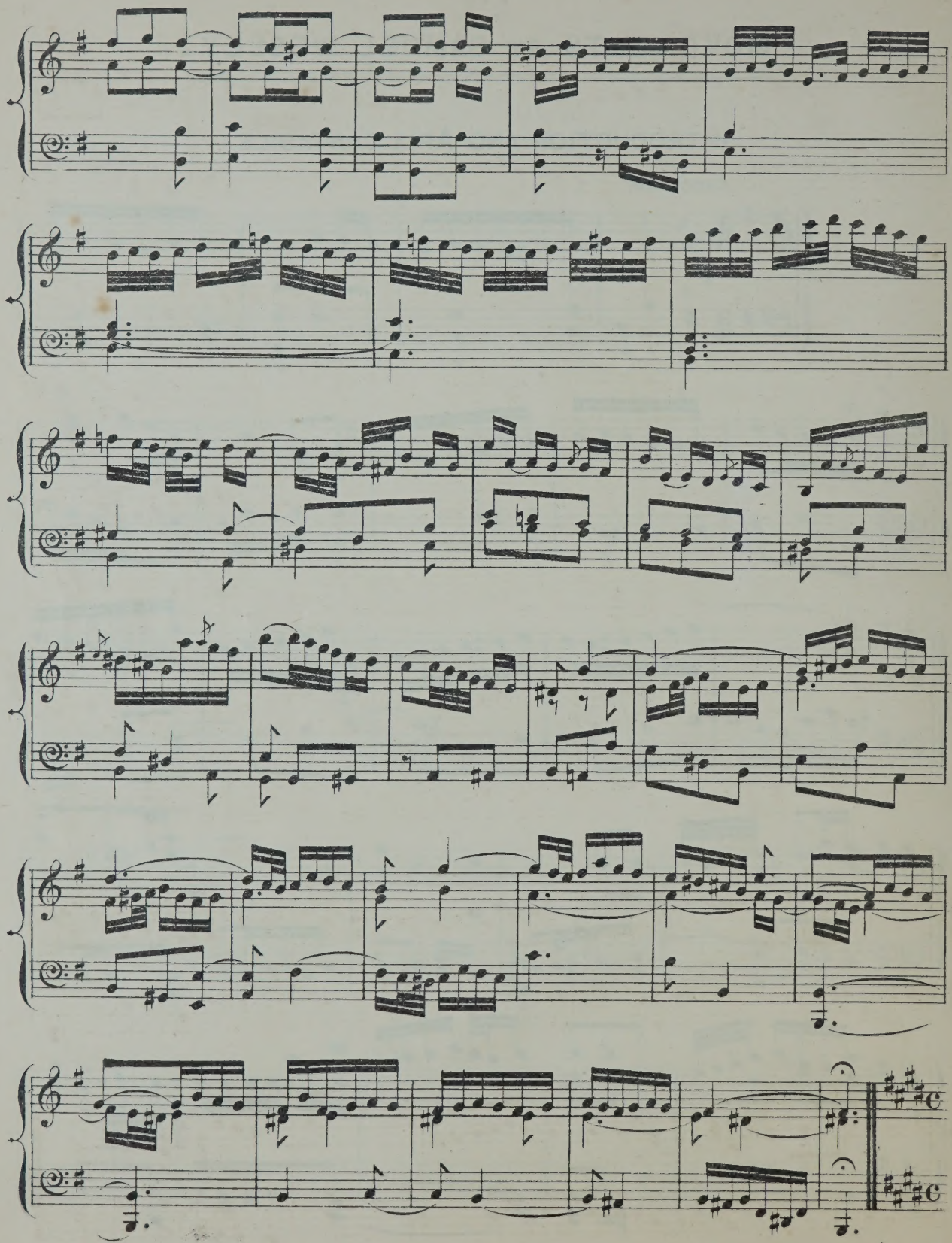
17.

MOVEMENTS BY SAMUEL WESLEY.

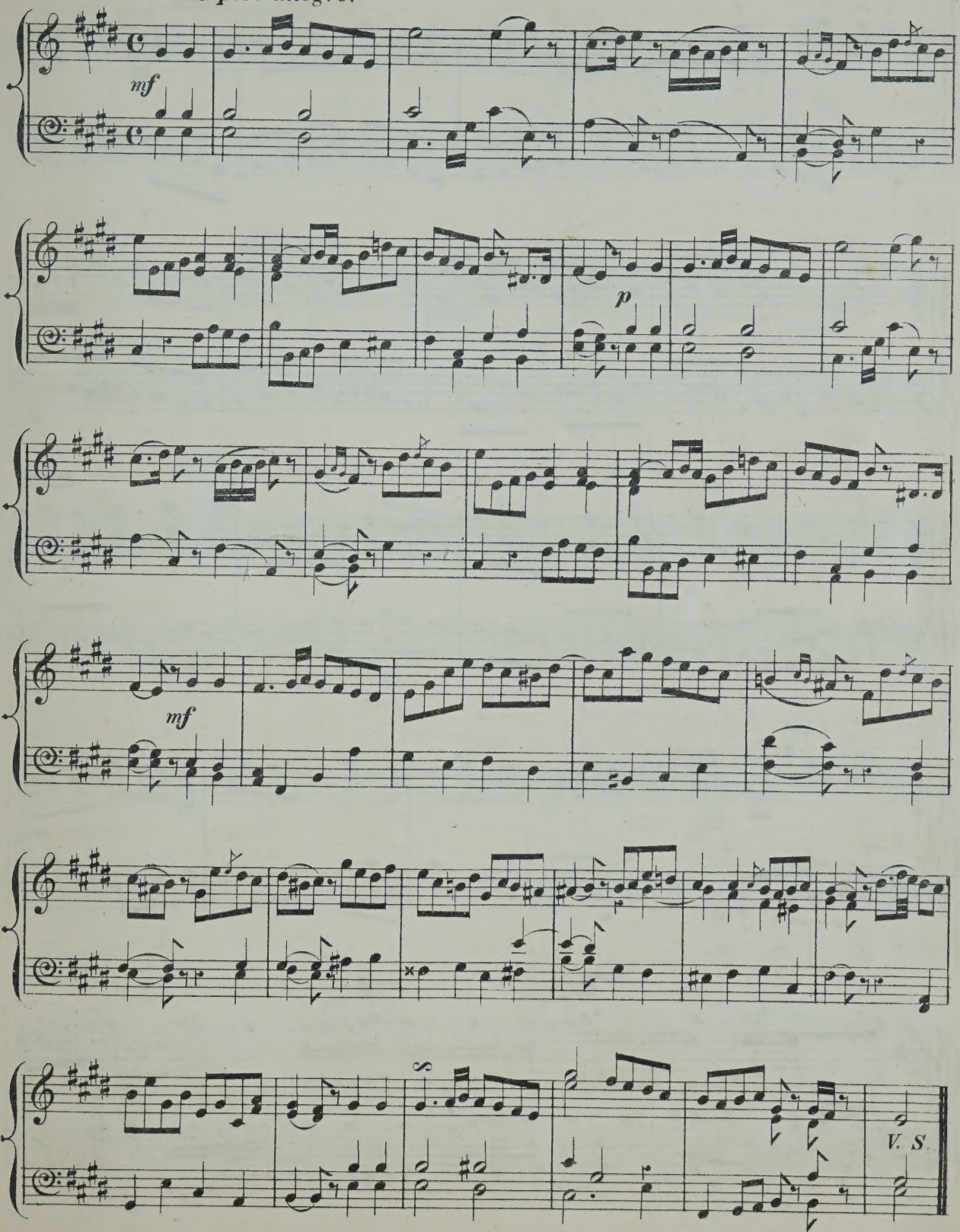
INTRODUCTION AND ARIA CANTABILE.

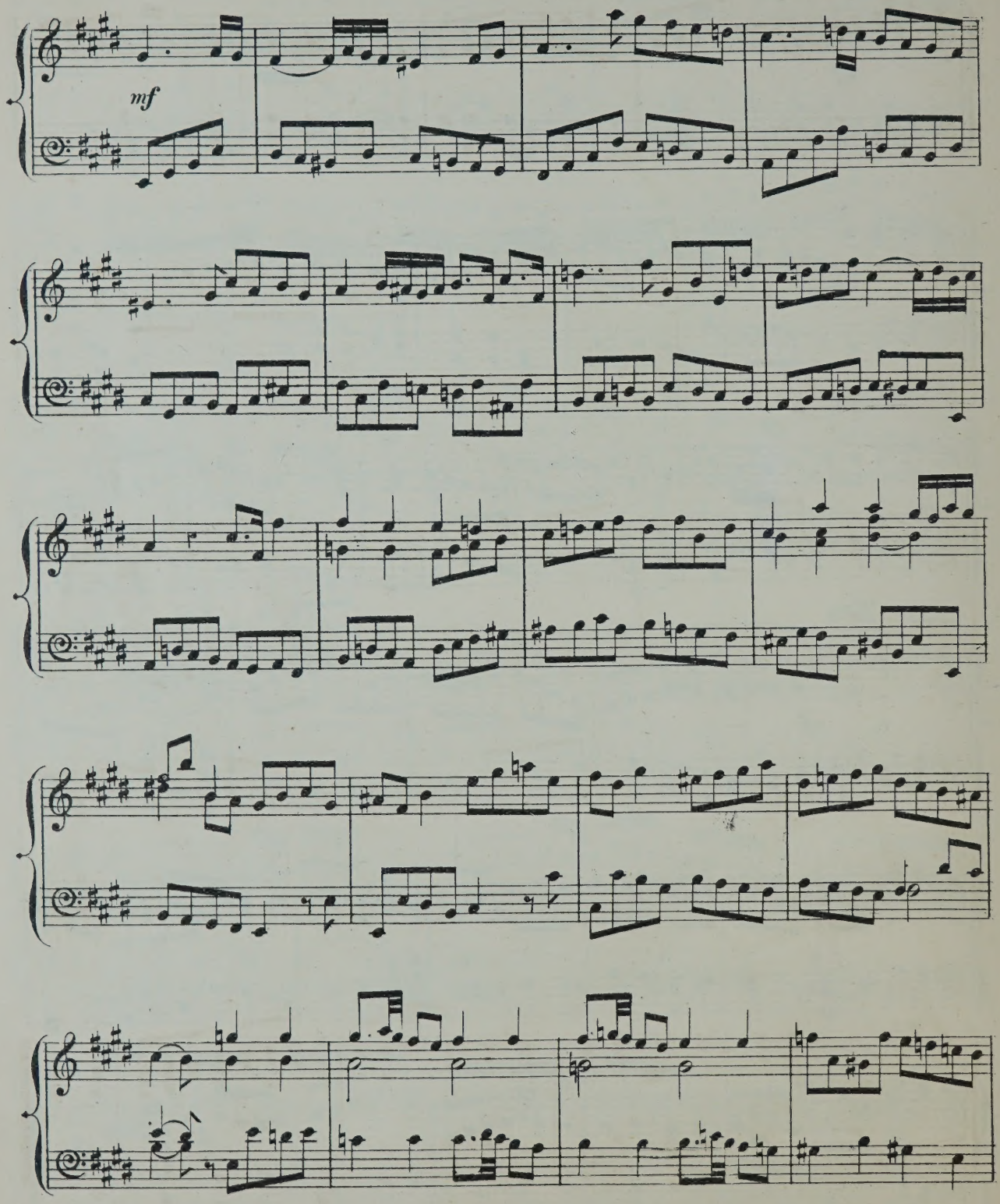
Larghetto.

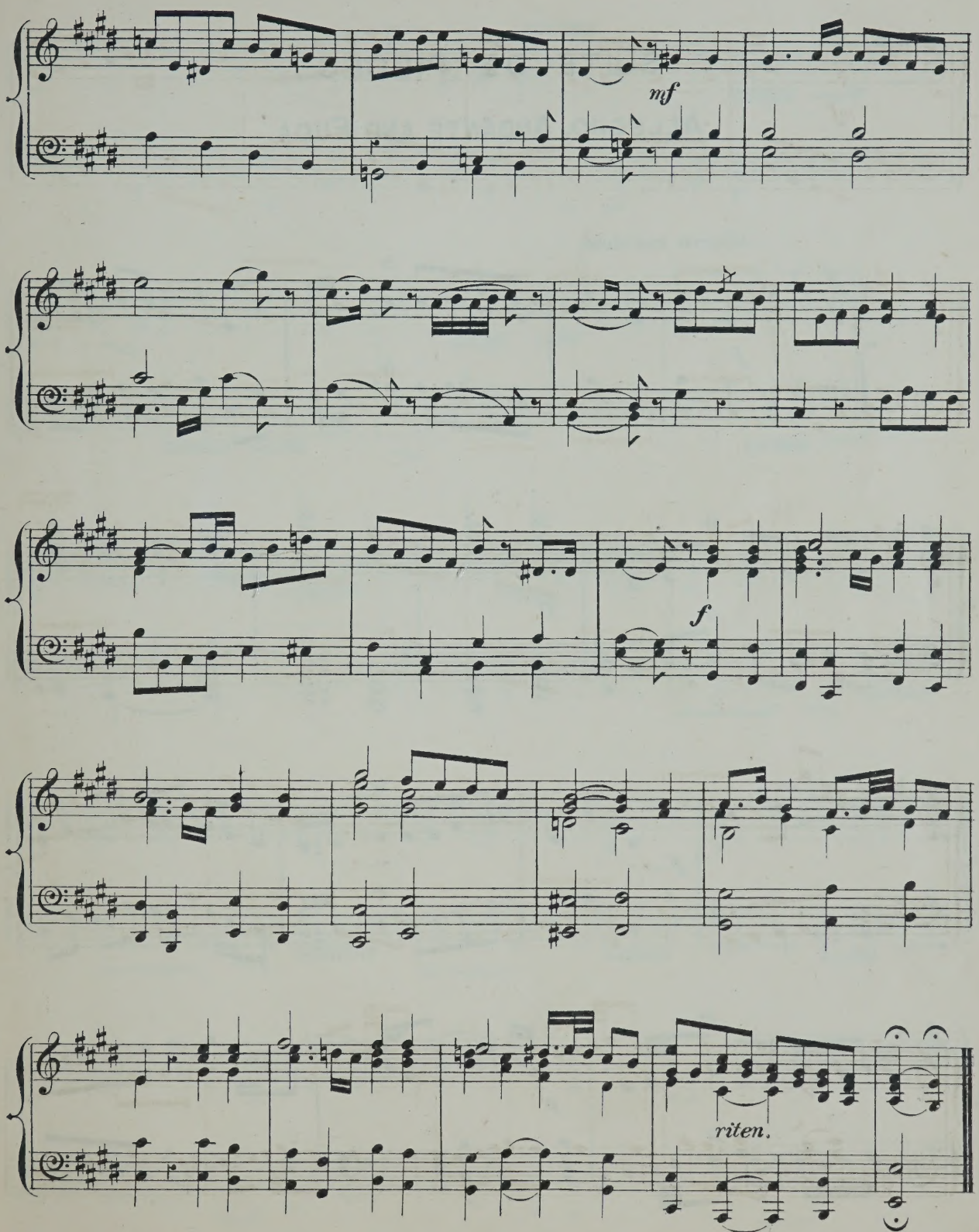




Andante poco allegro.

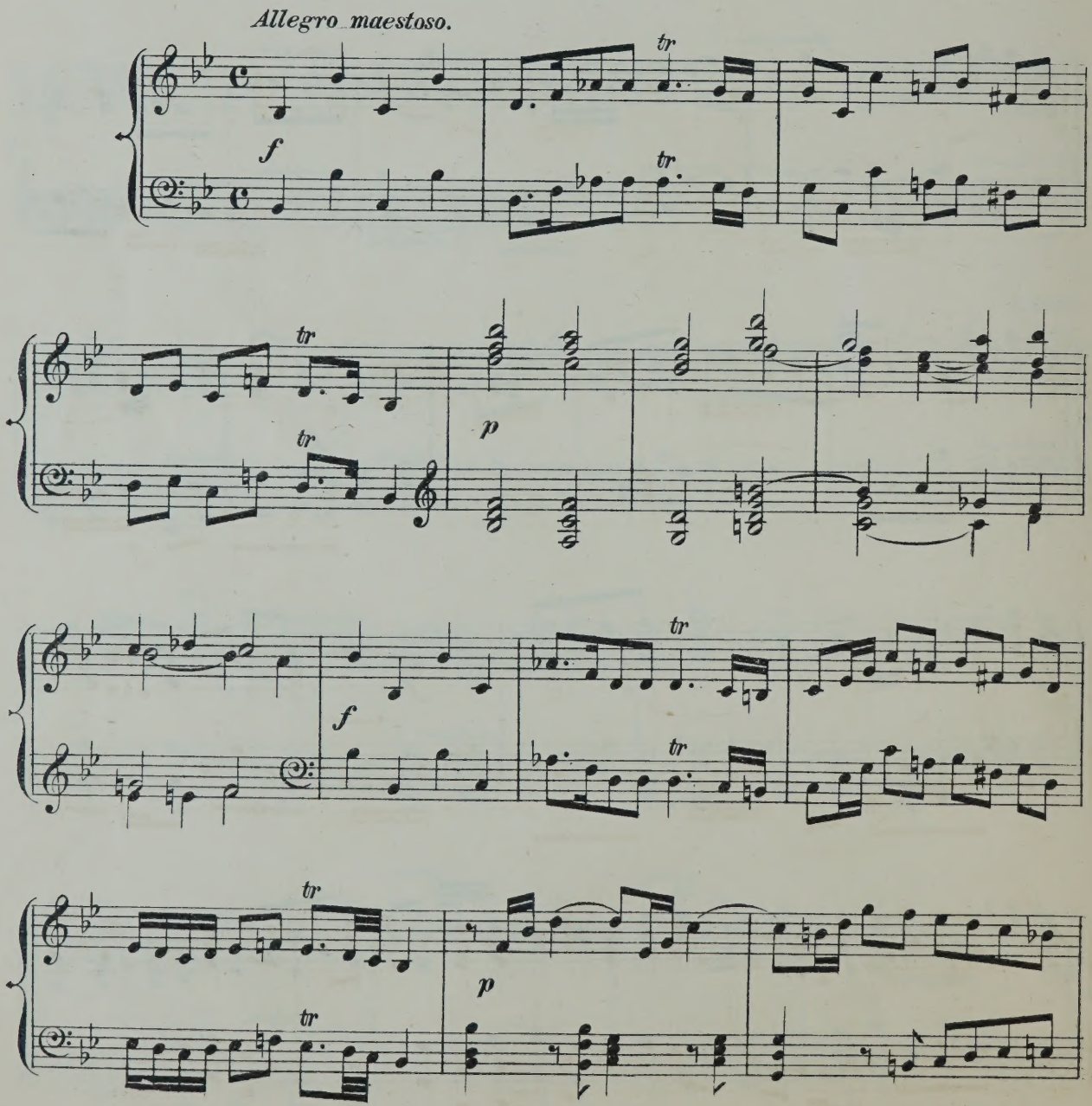


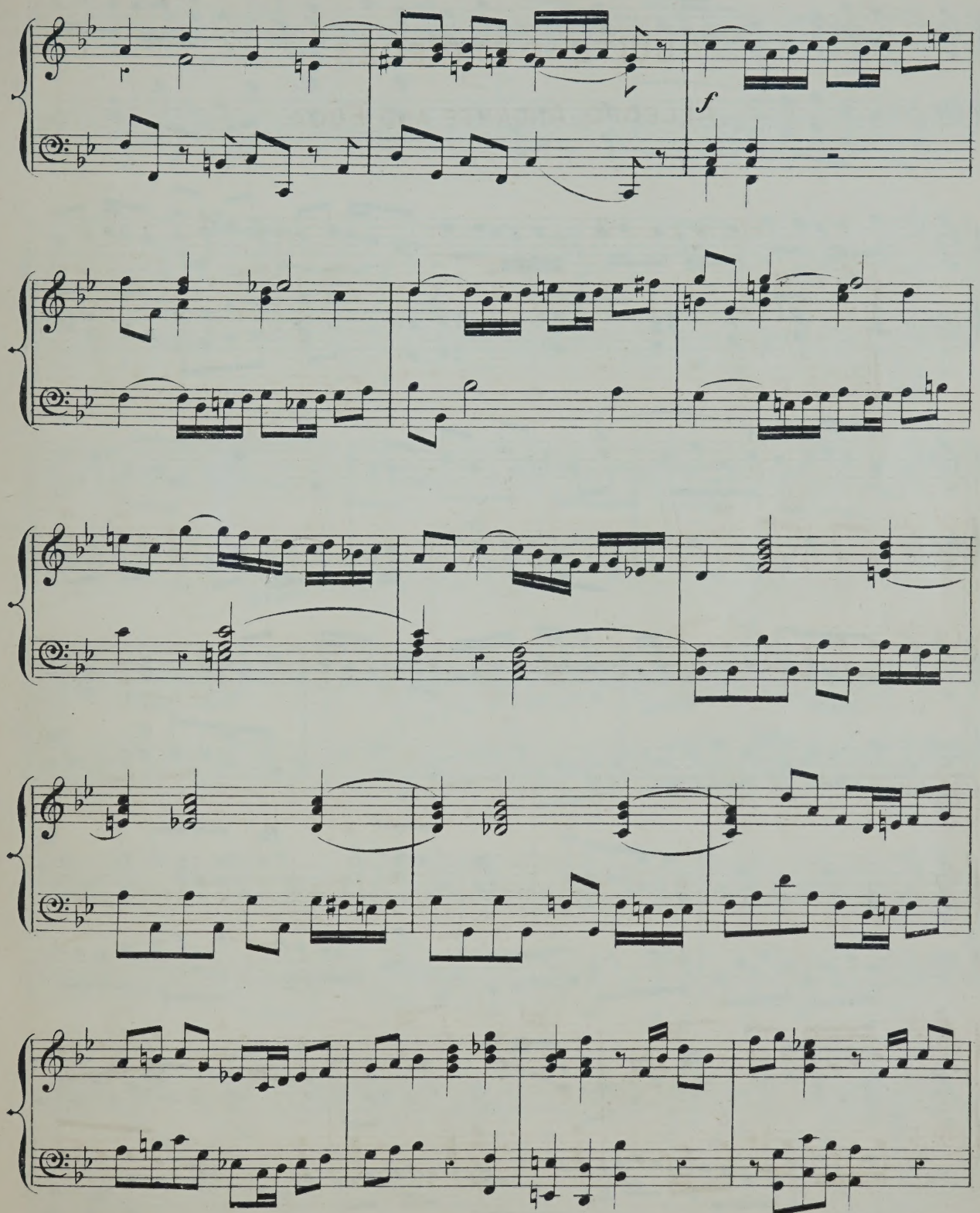

mf


mf
f
riten.

SUITE DE PIECES.

ALLEGRO, ANDANTE AND FUGA.

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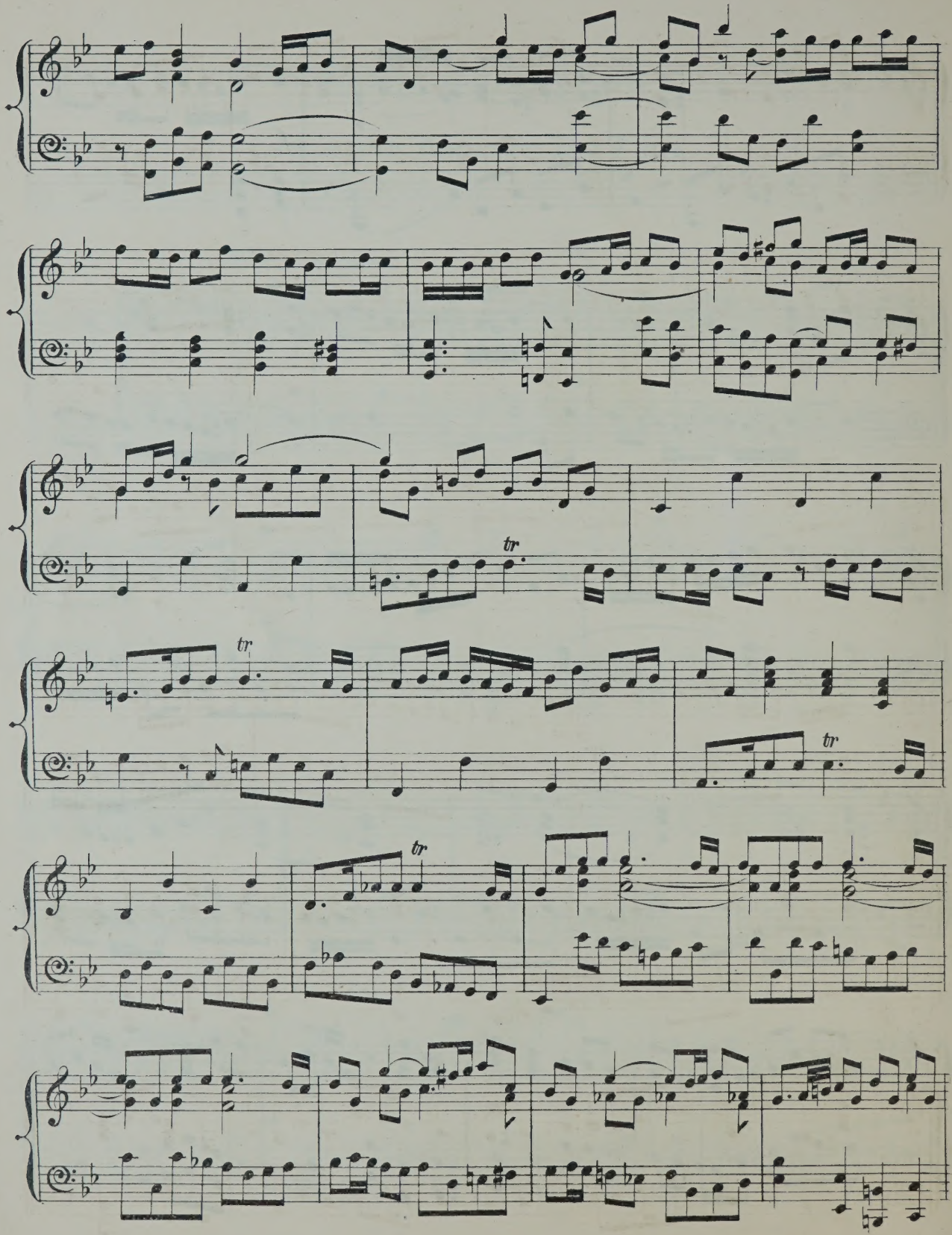
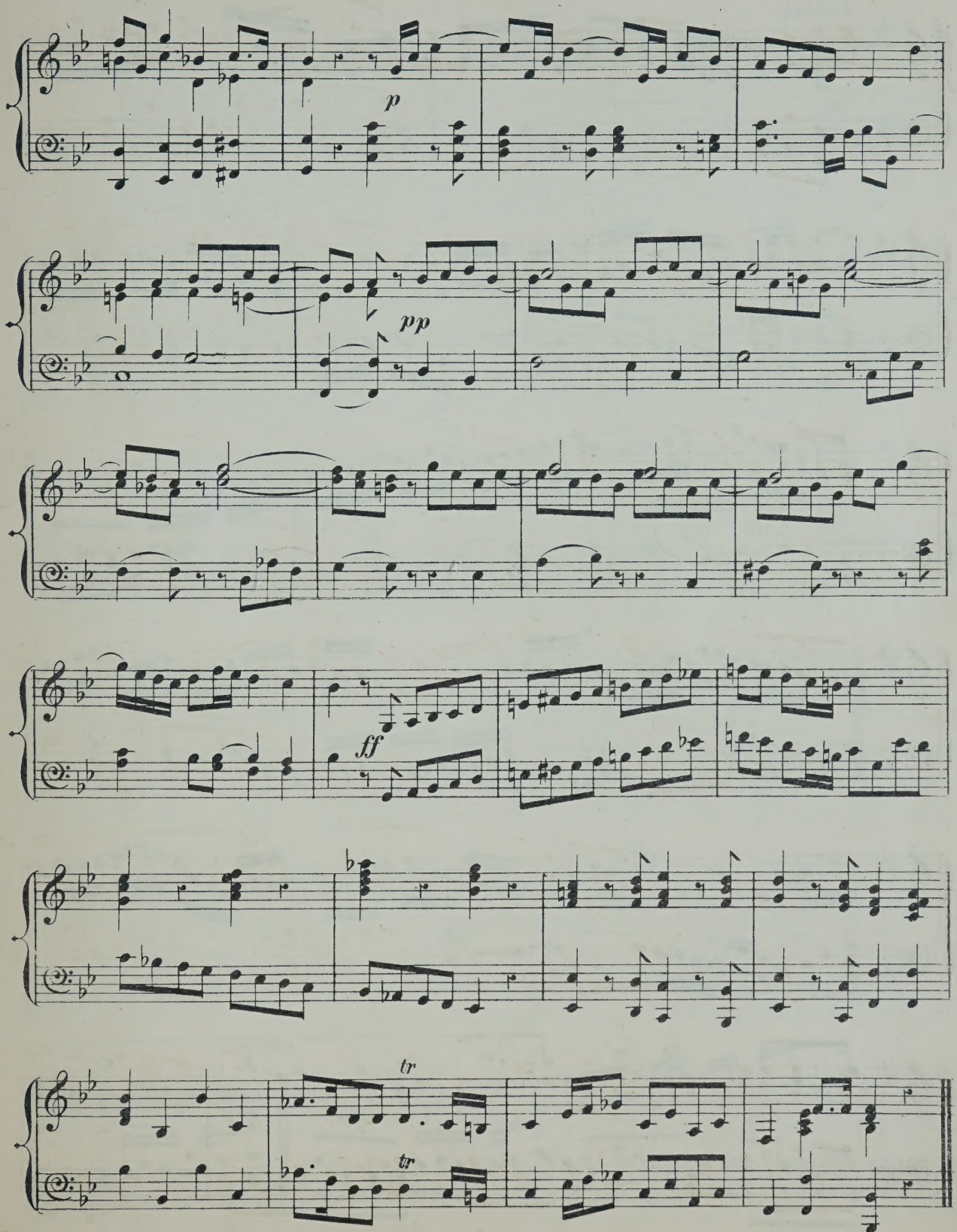
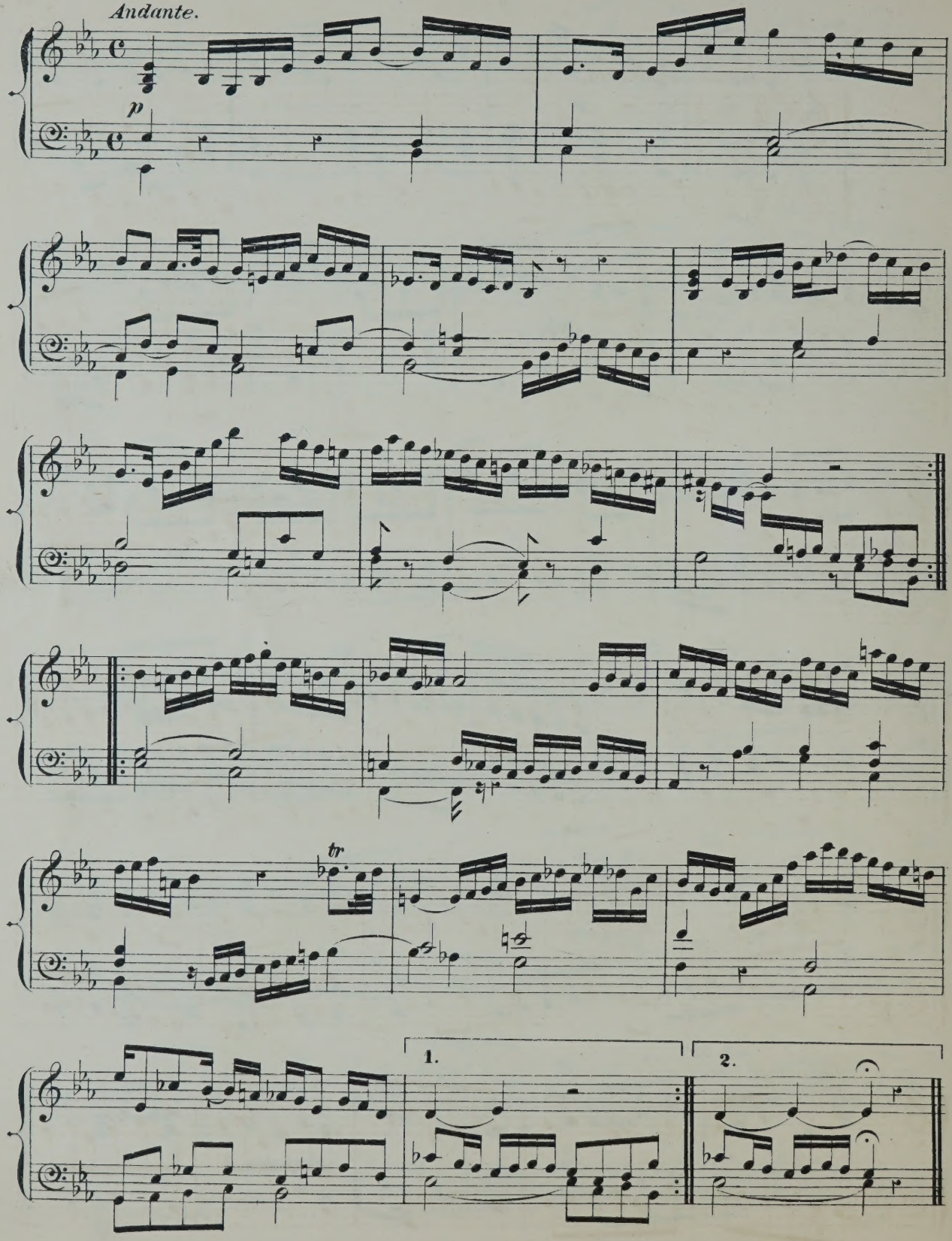
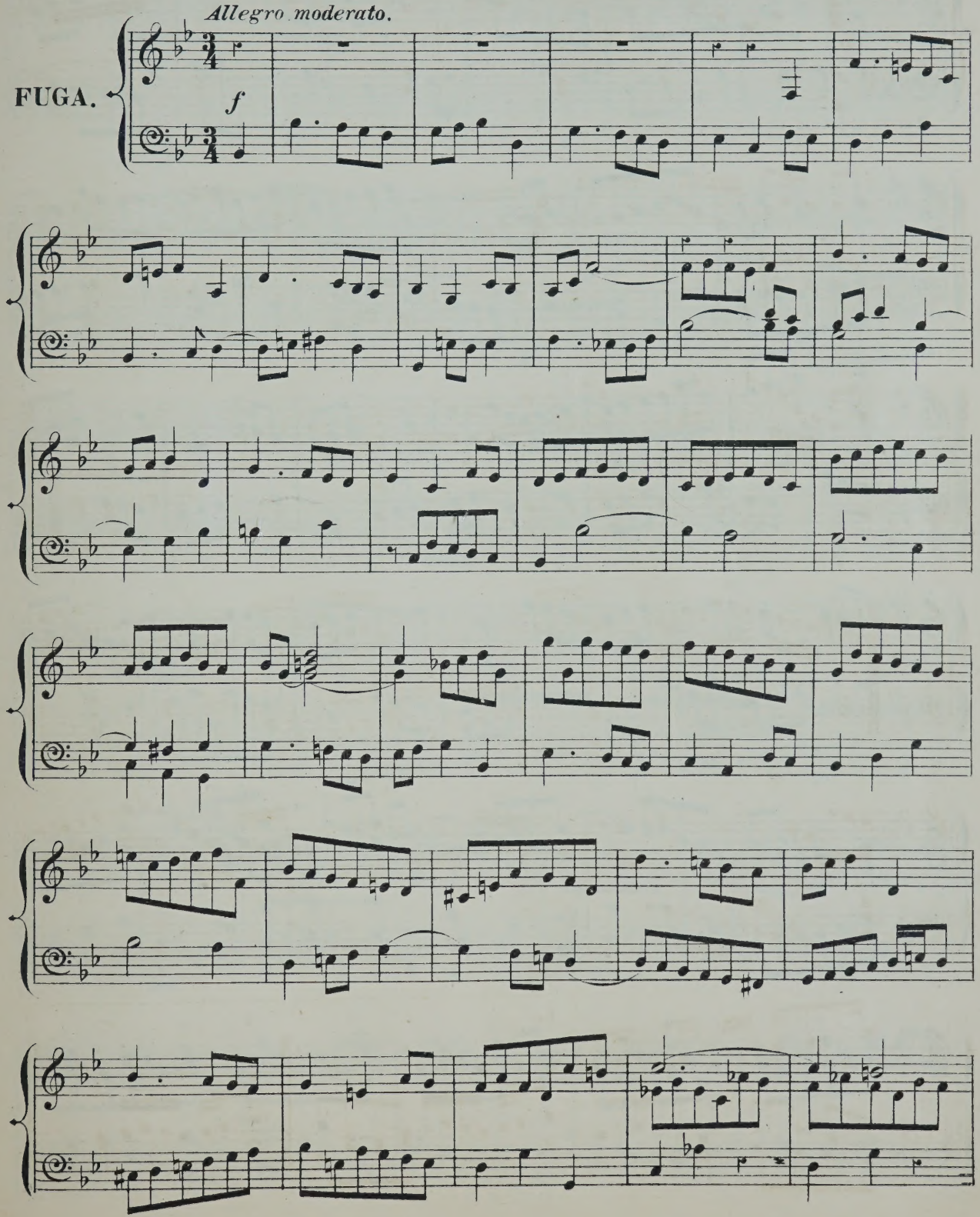
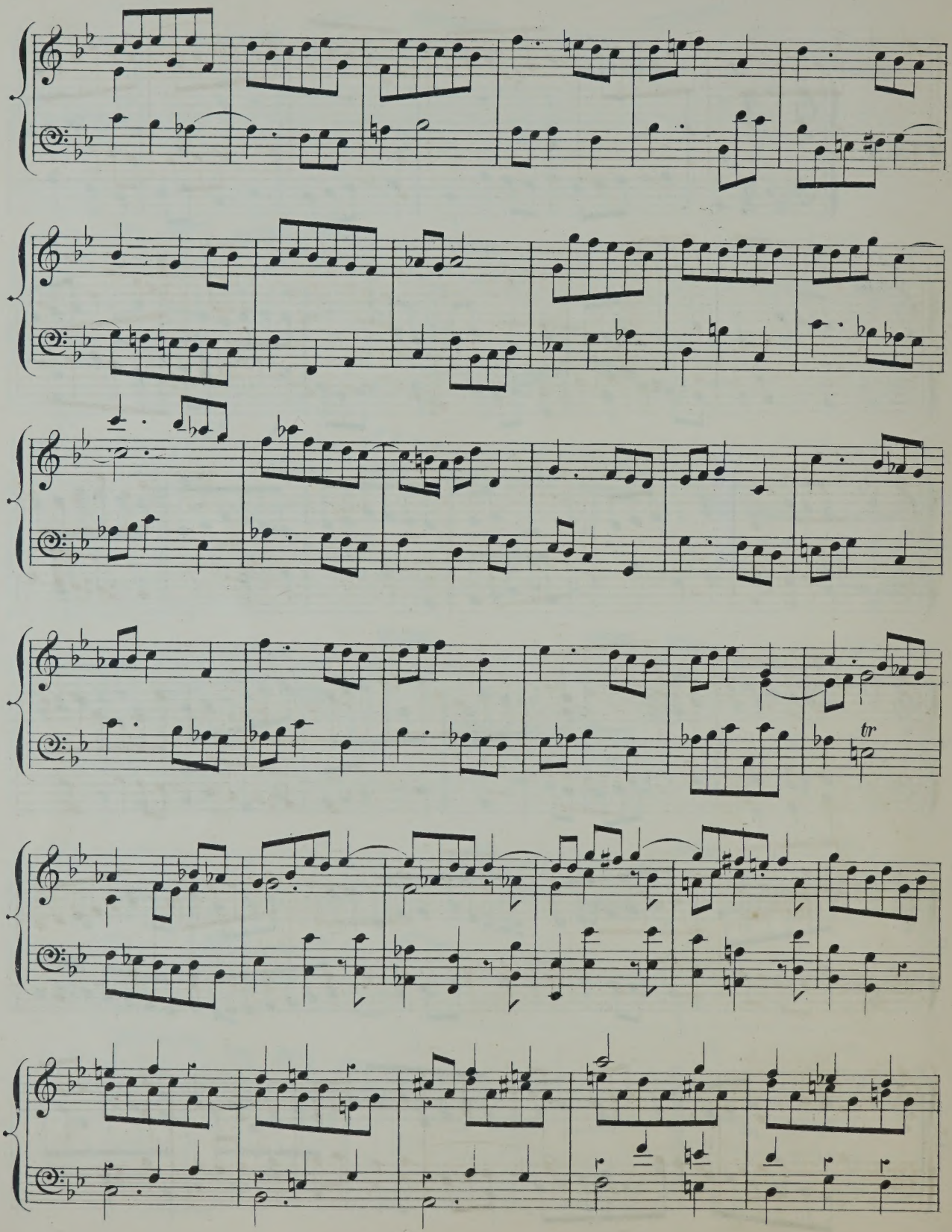
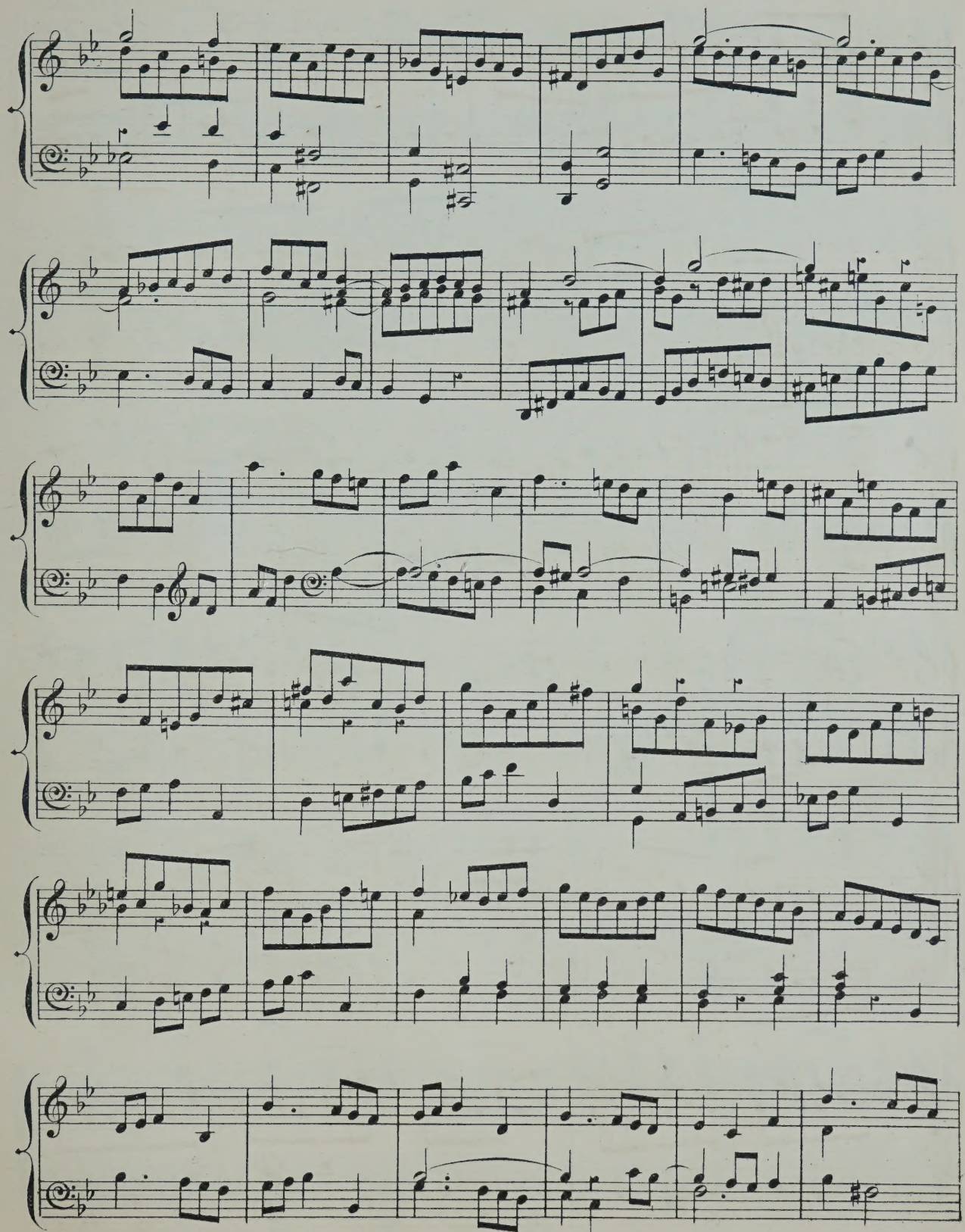

tr
tr
tr
tr

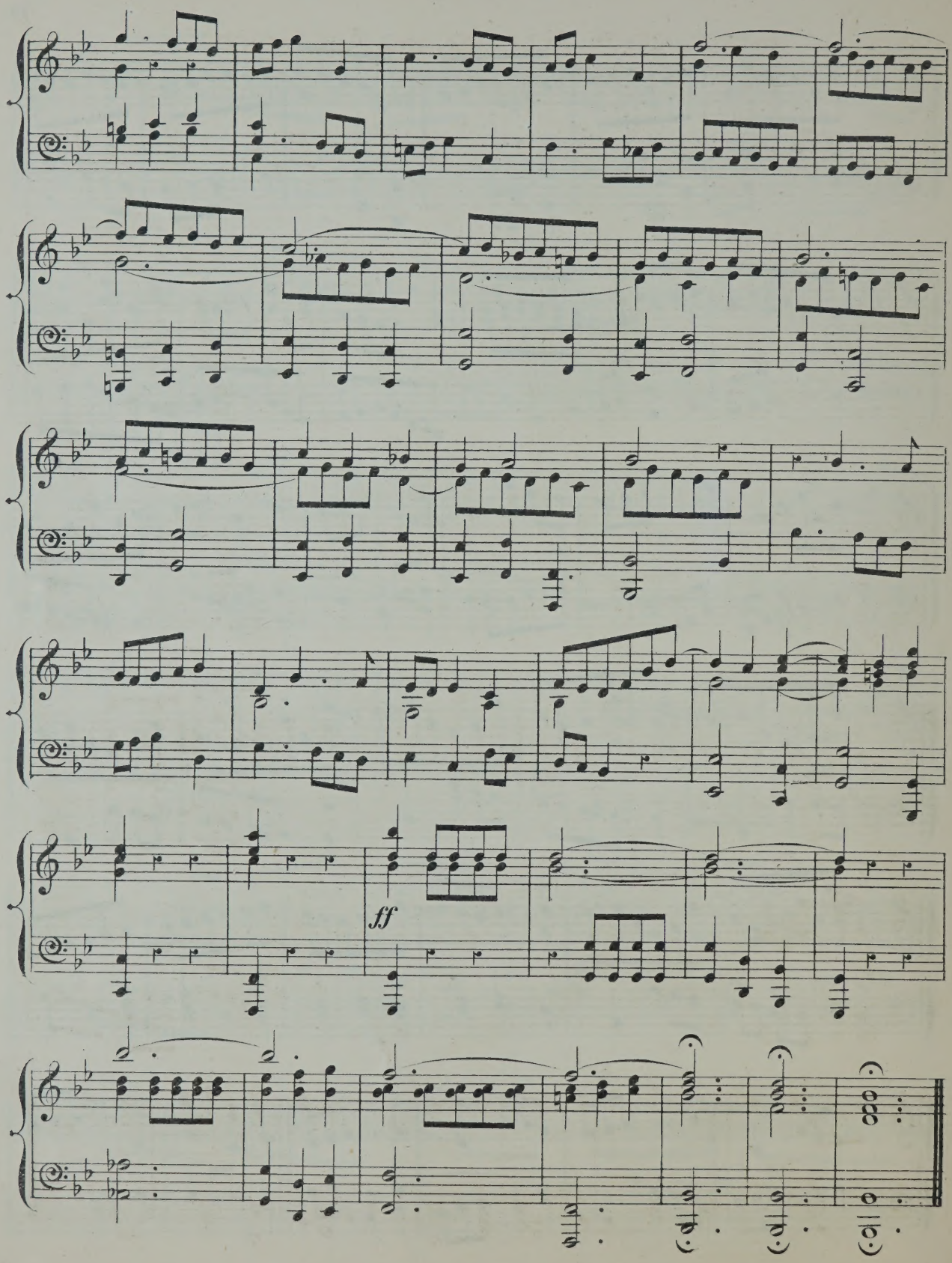

p
pp
ff
tr
tr


Andante.
p
tr
1.
2.

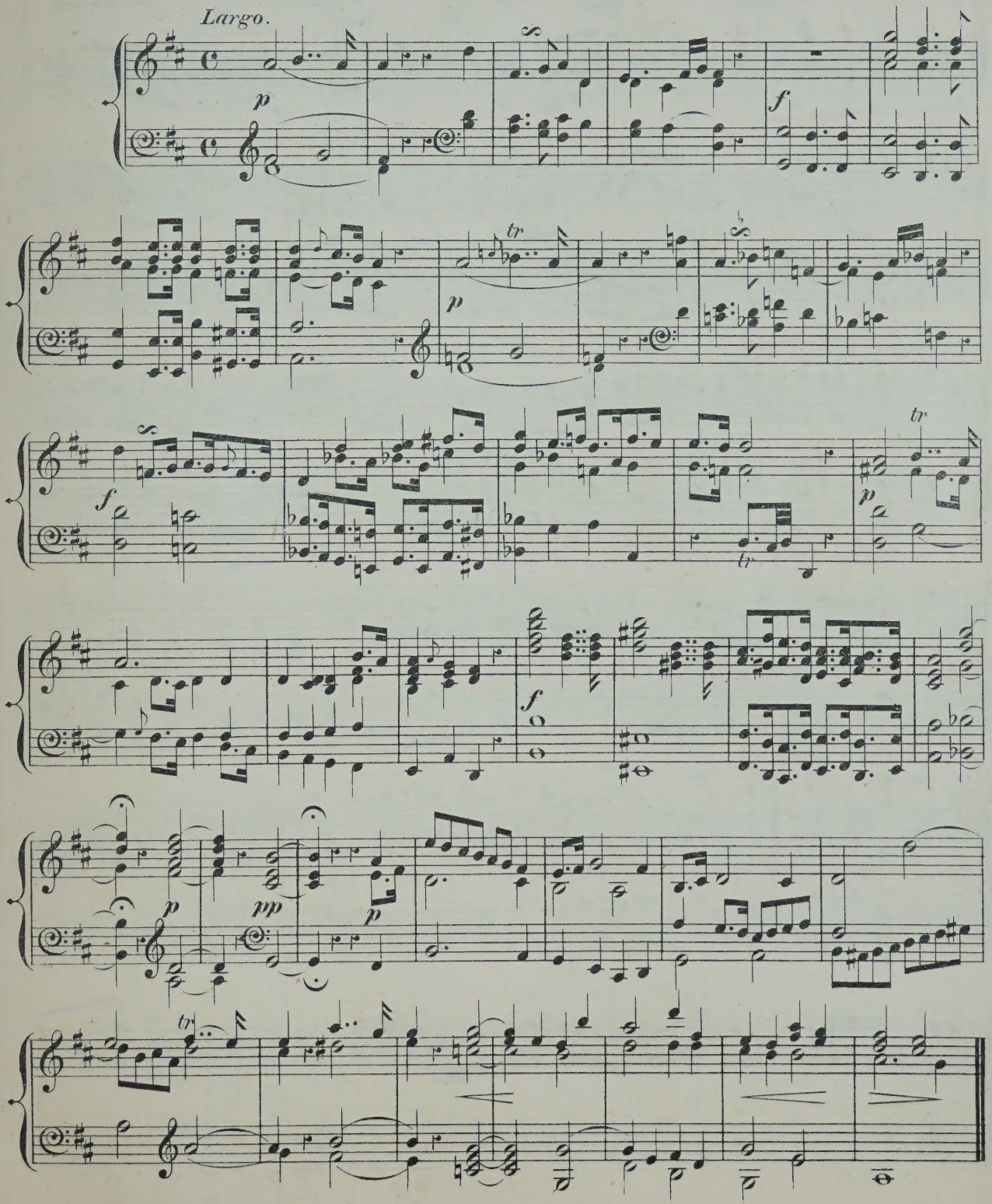

Allegro moderato.
FUGA.
f


tr

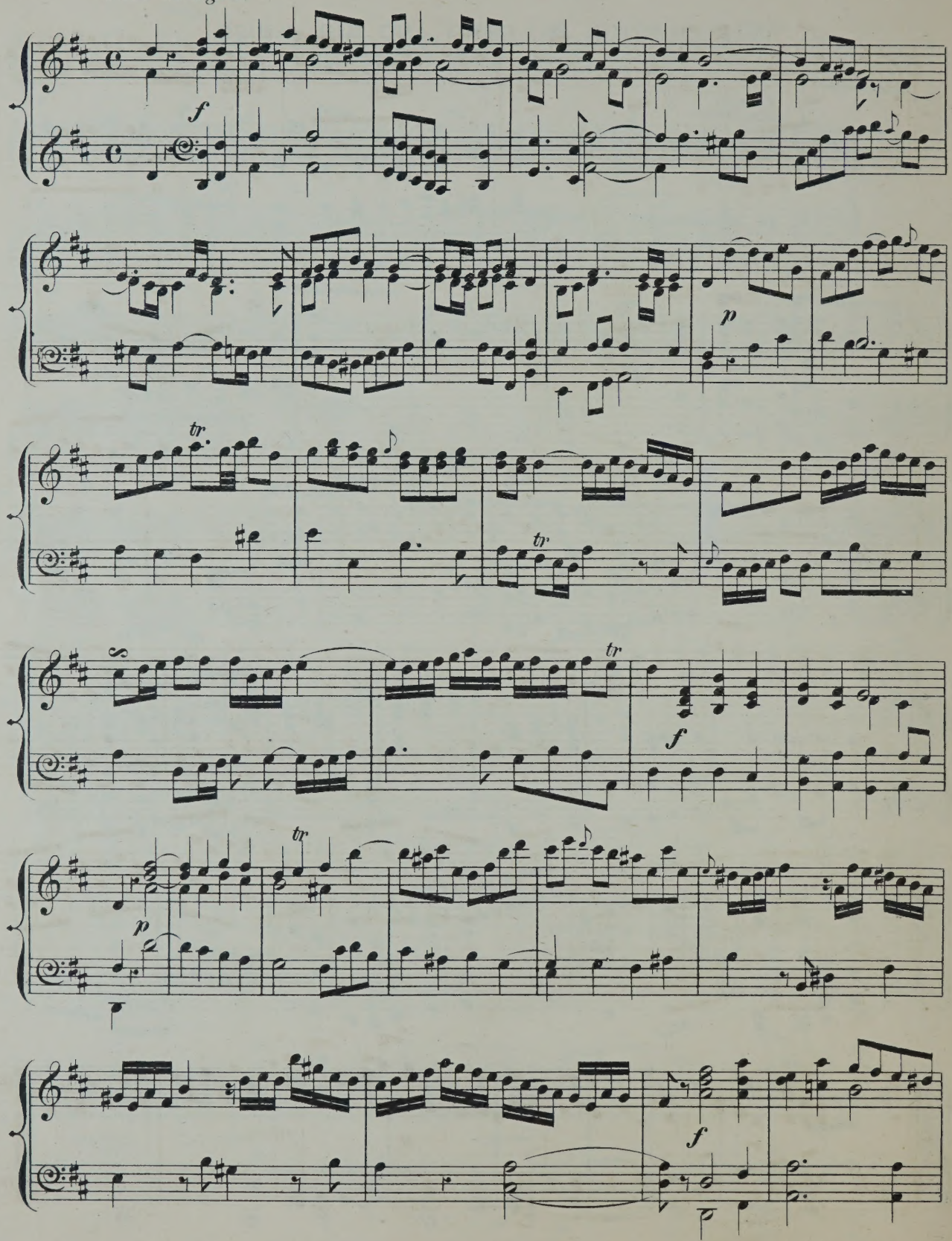


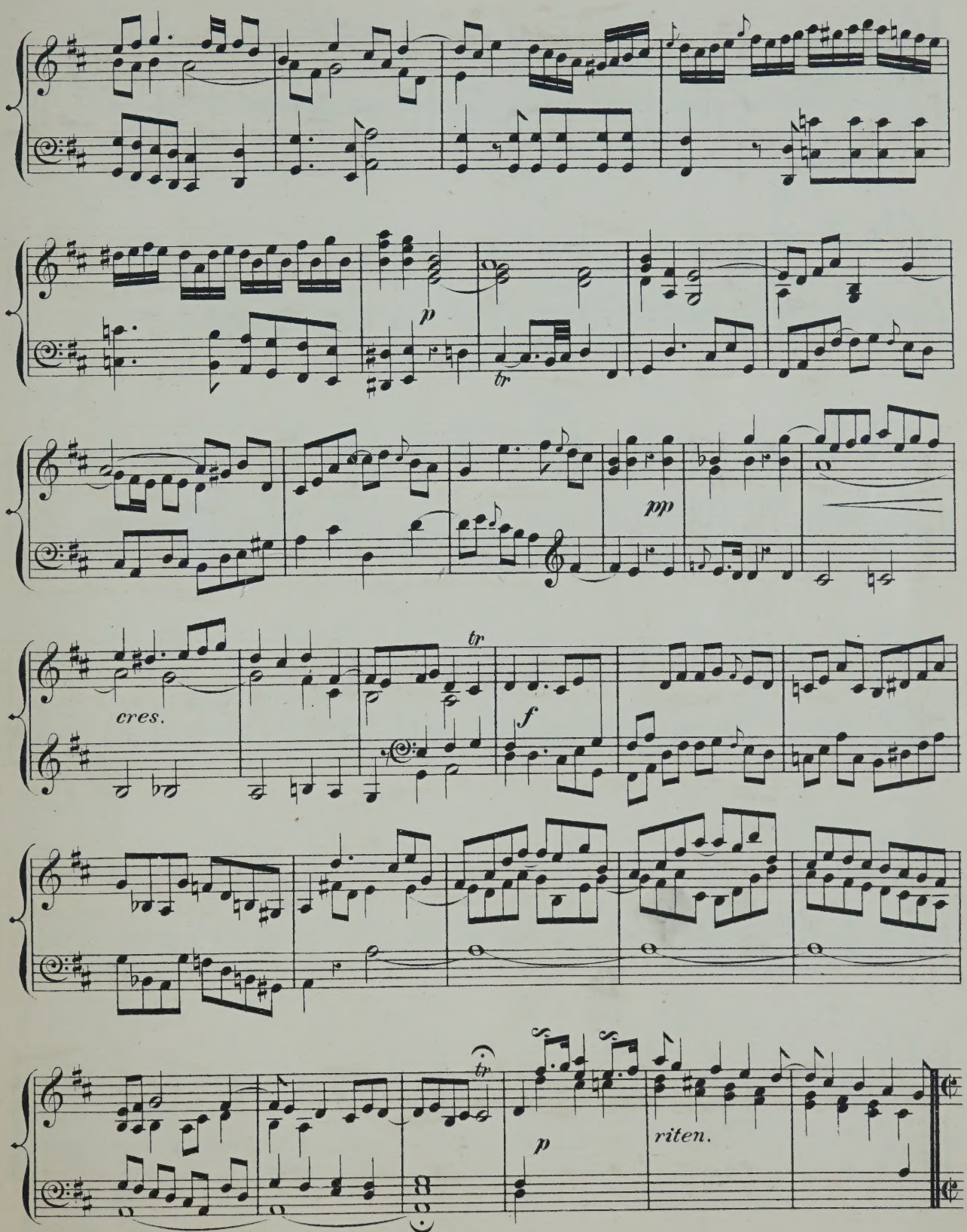

ff

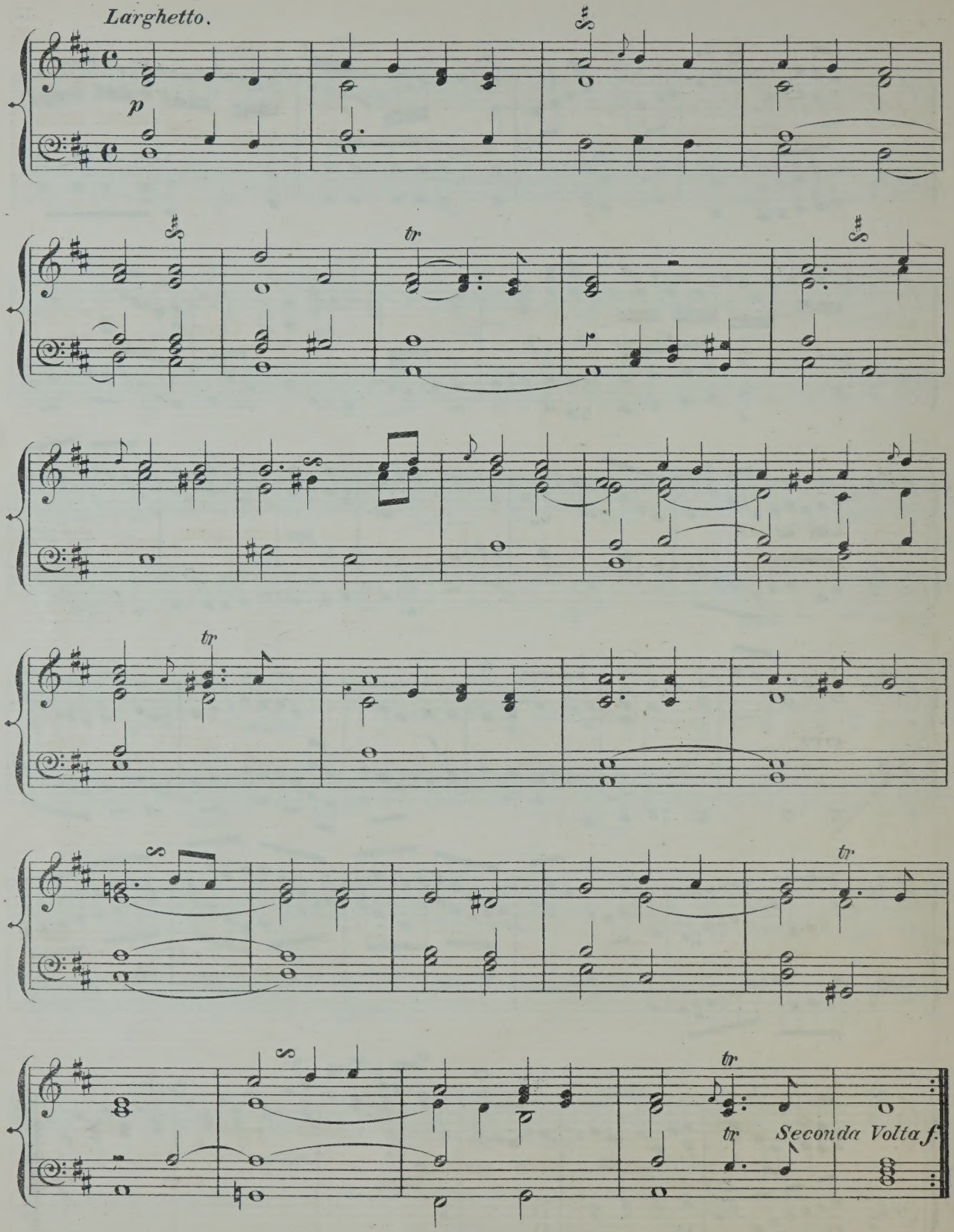
INTRODUCTION, ALLEGRO, AND AIR VARIED.



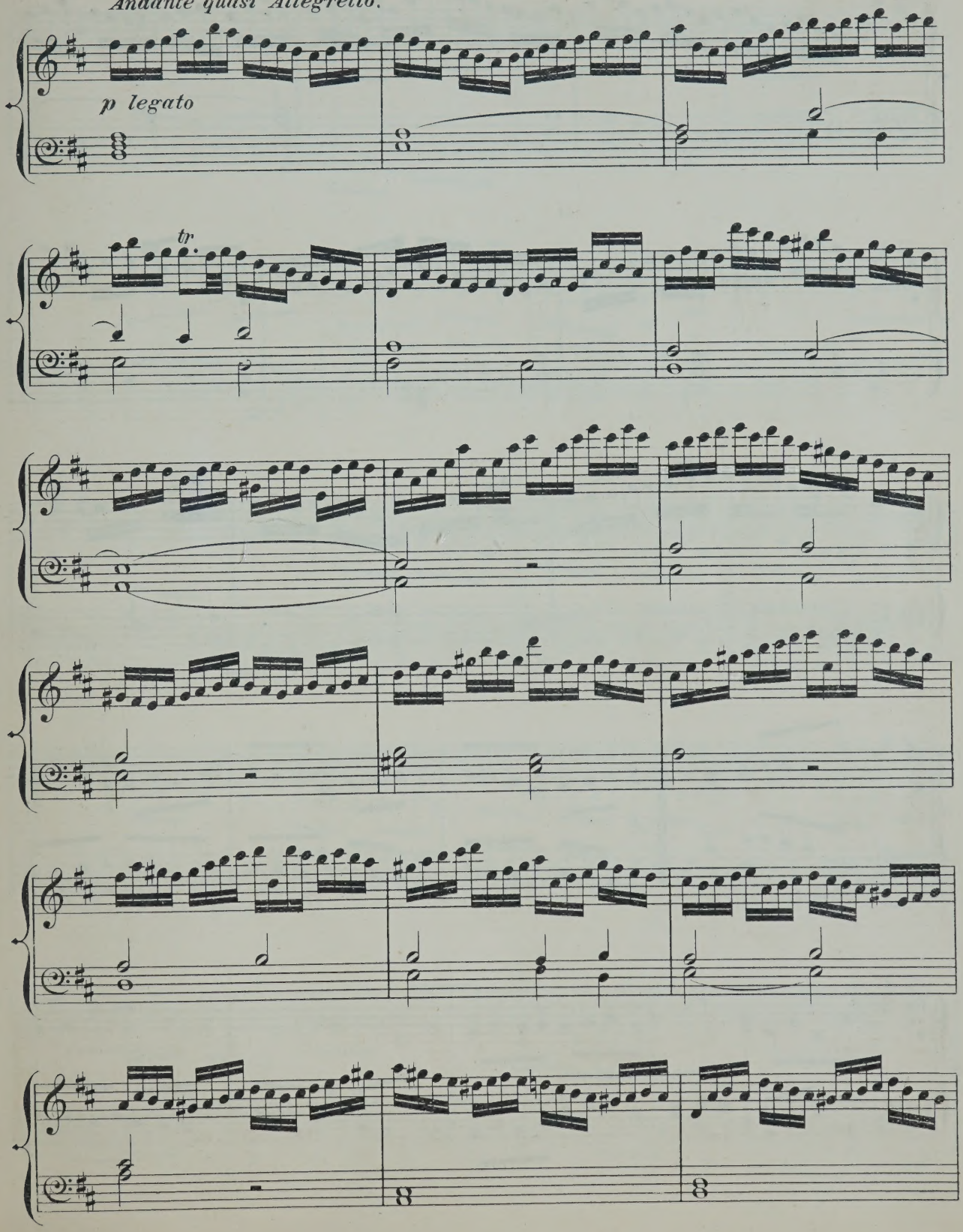
Poco Allegro.

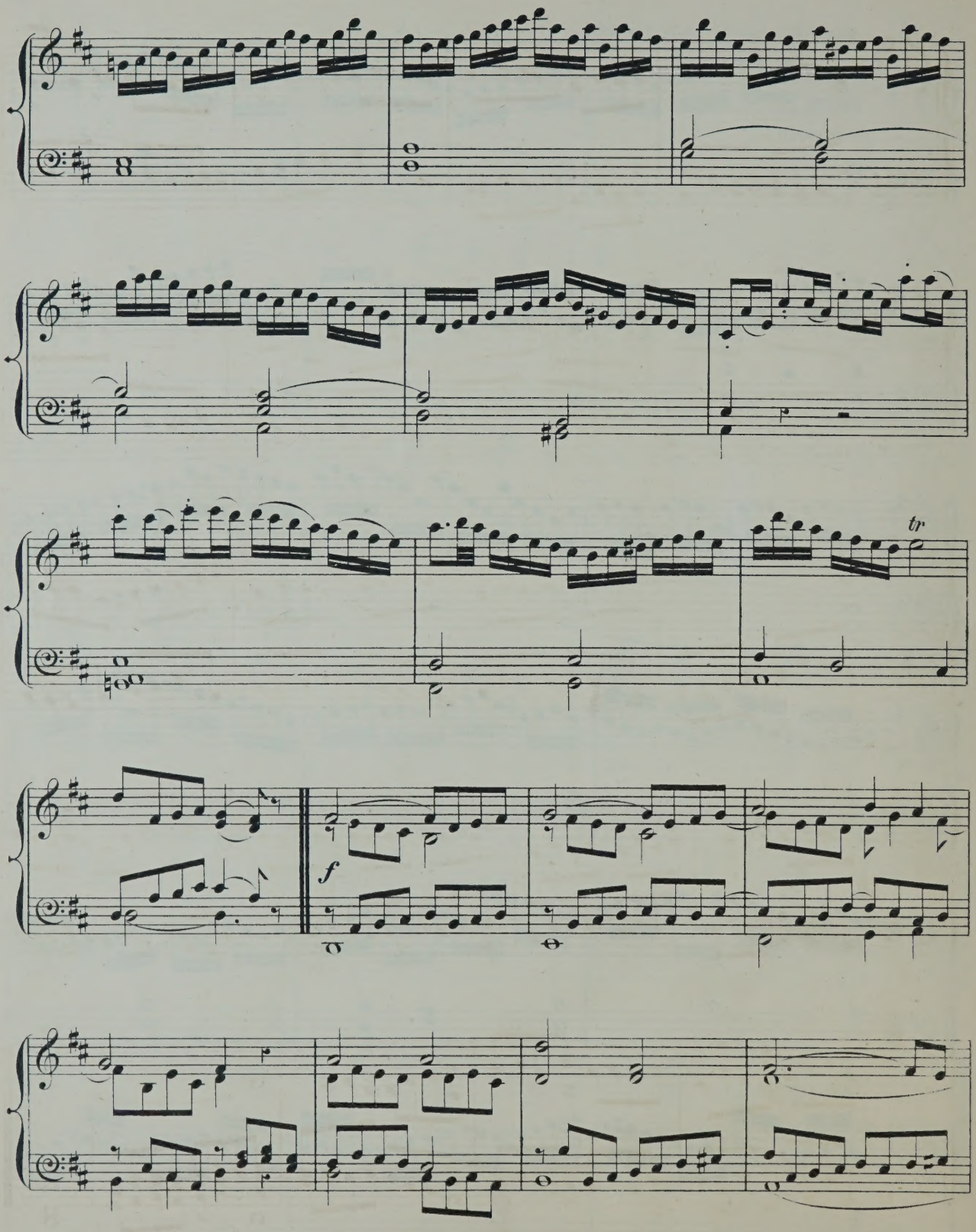


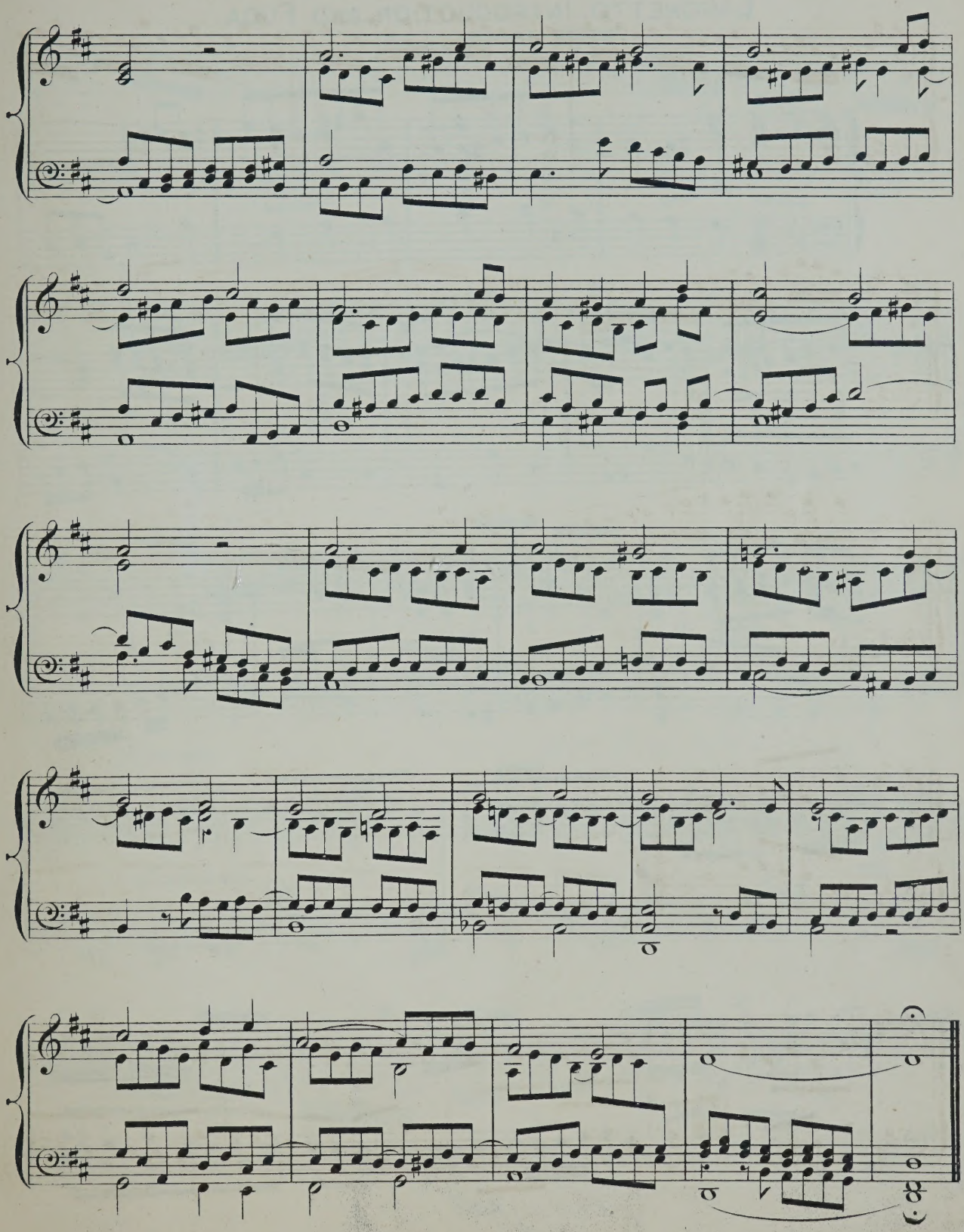

p
tr
pp
cres.
tr
f
tr
p
riten.


Larghetto.
p
tr
tr
tr
tr
tr
tr
Seconda Volta f.

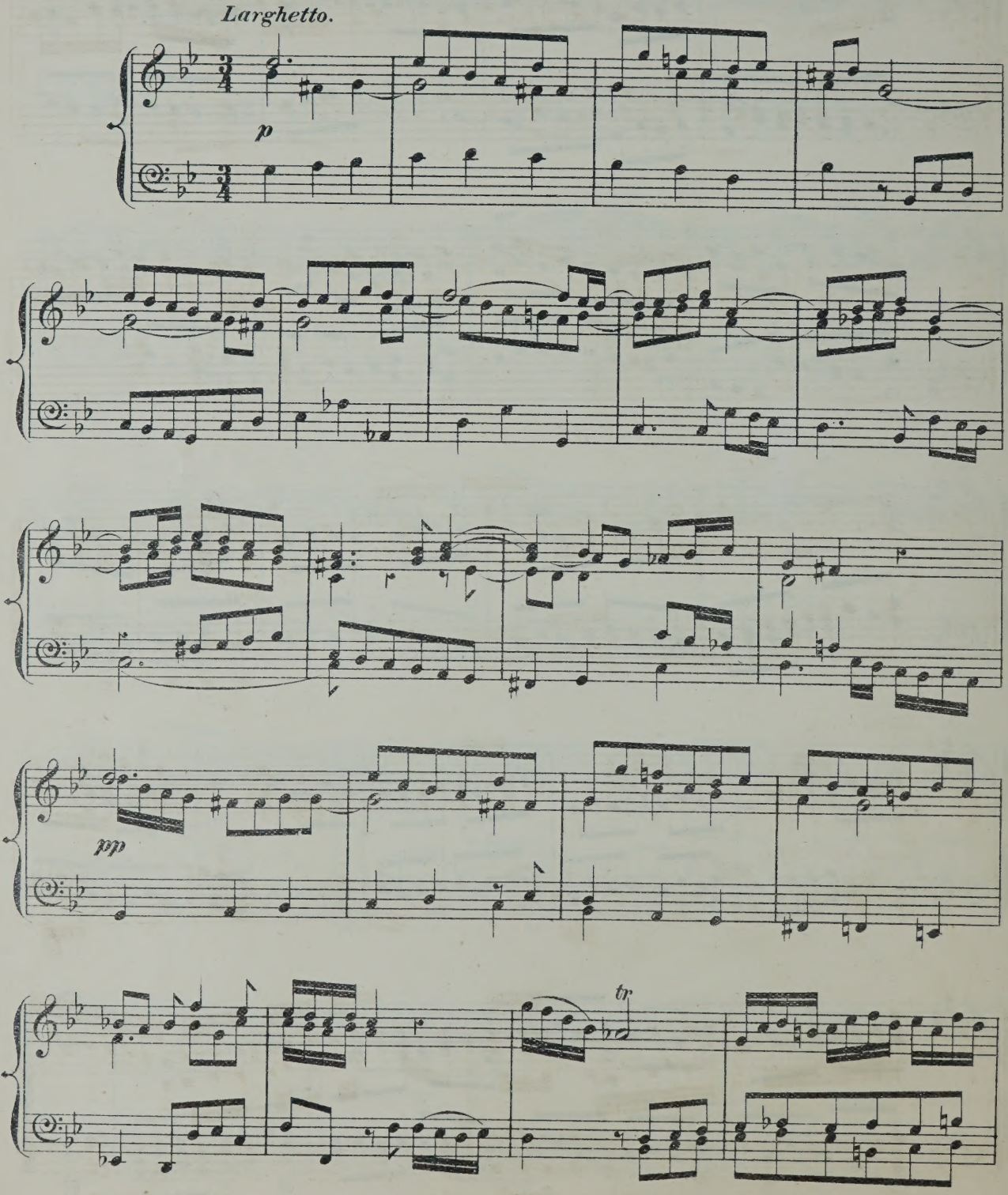
Andante quasi Allegretto.

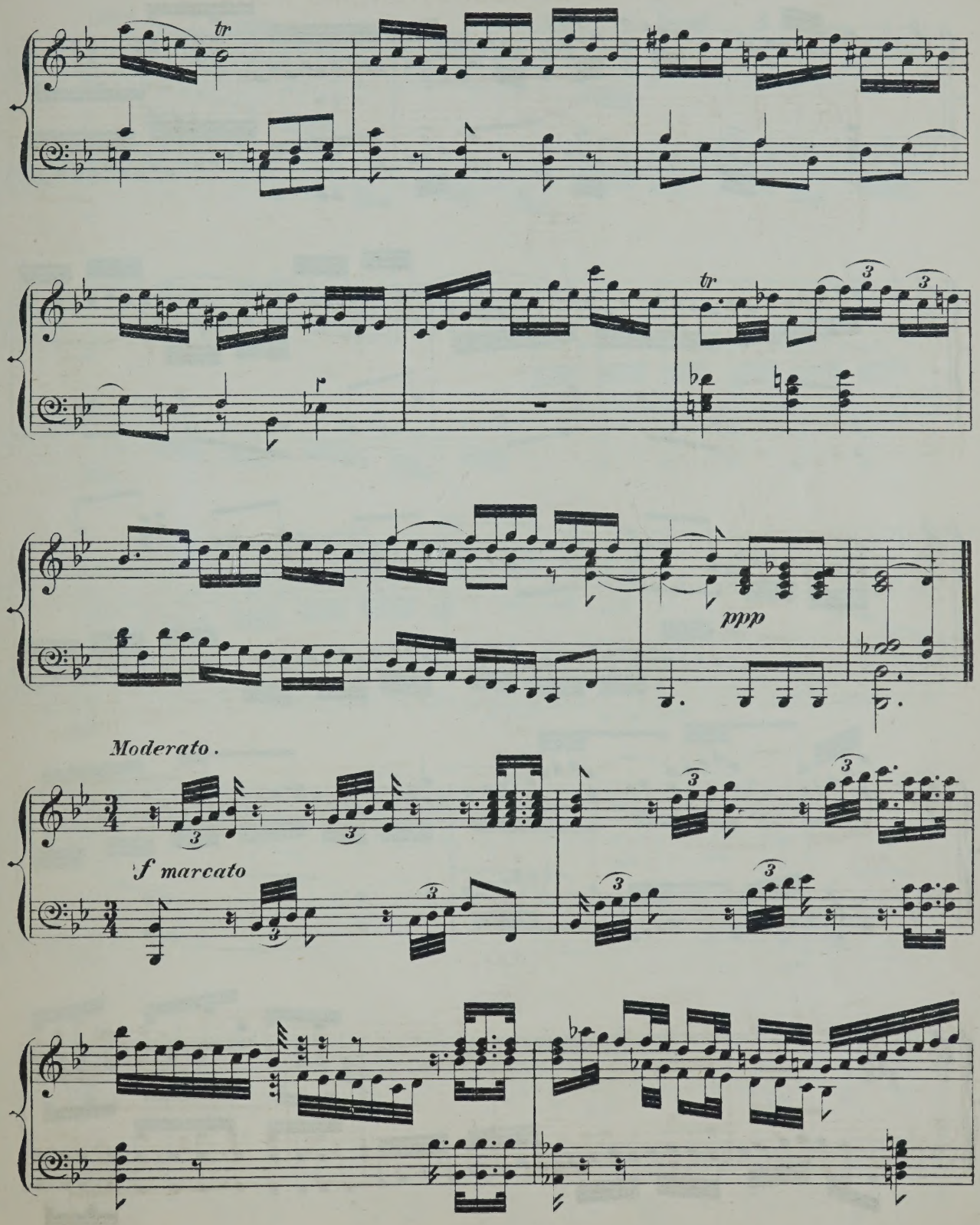



tr
f



LARGHETTO, INTRODUCTION, AND FUGA.

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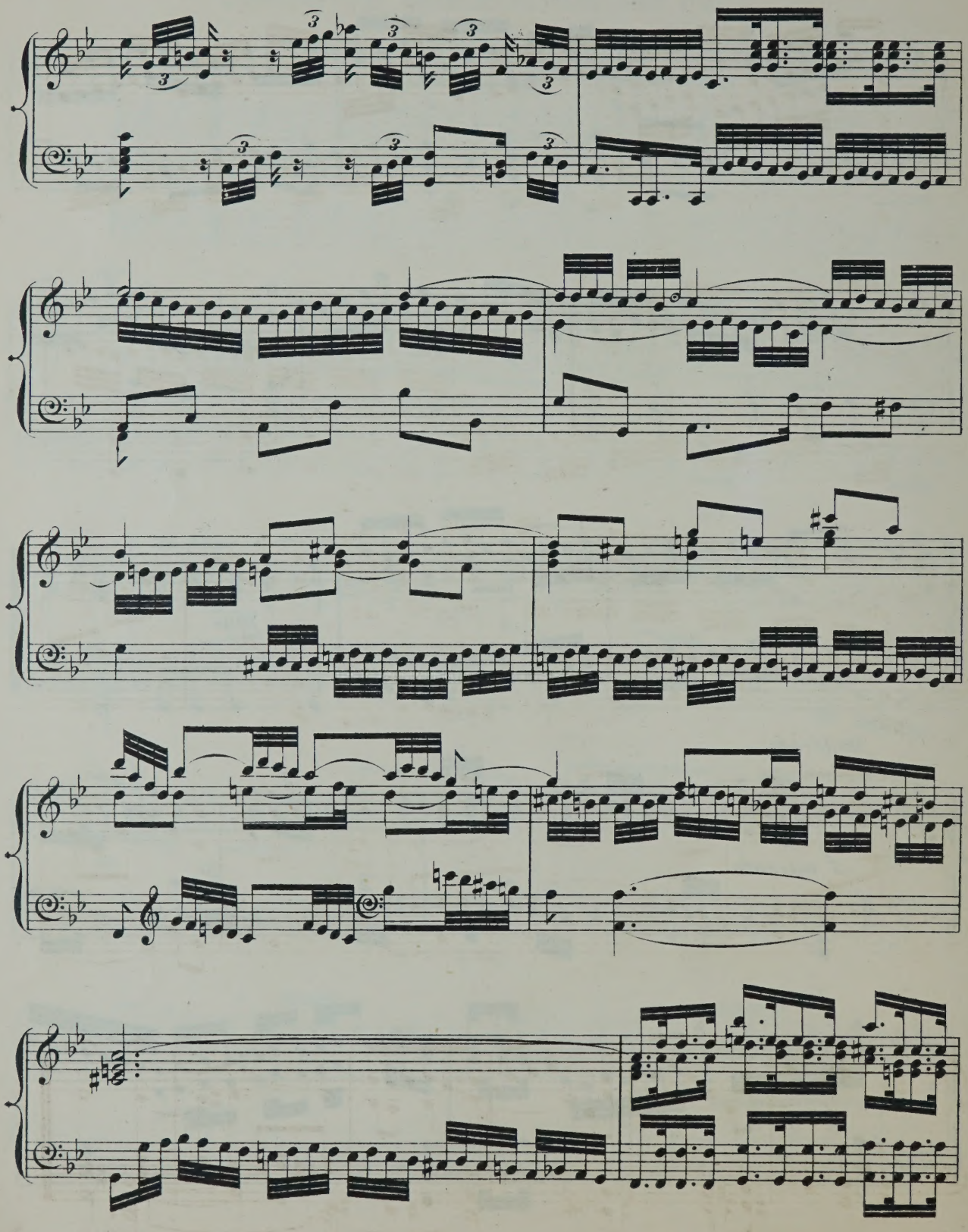
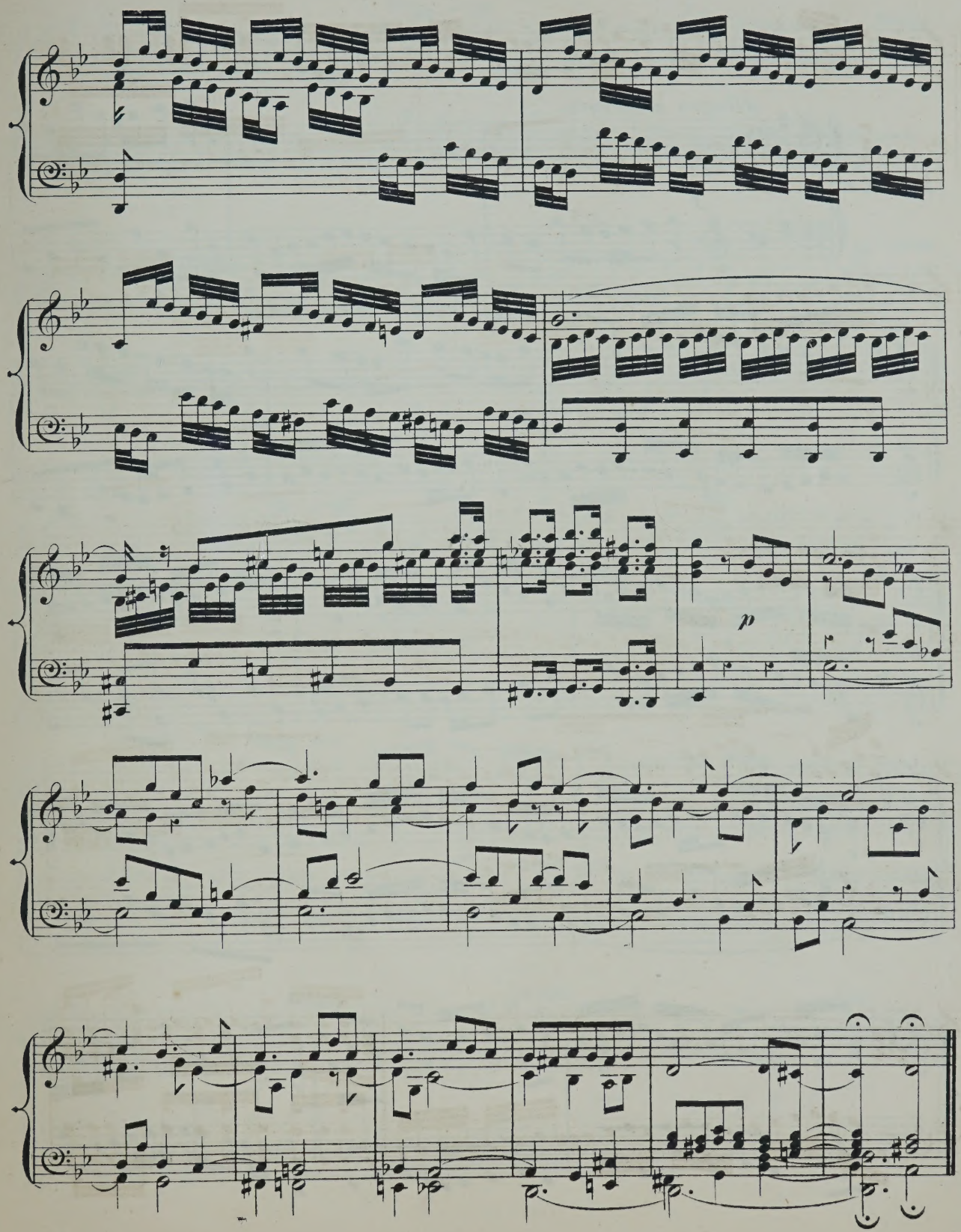
Moderato.
f marcato

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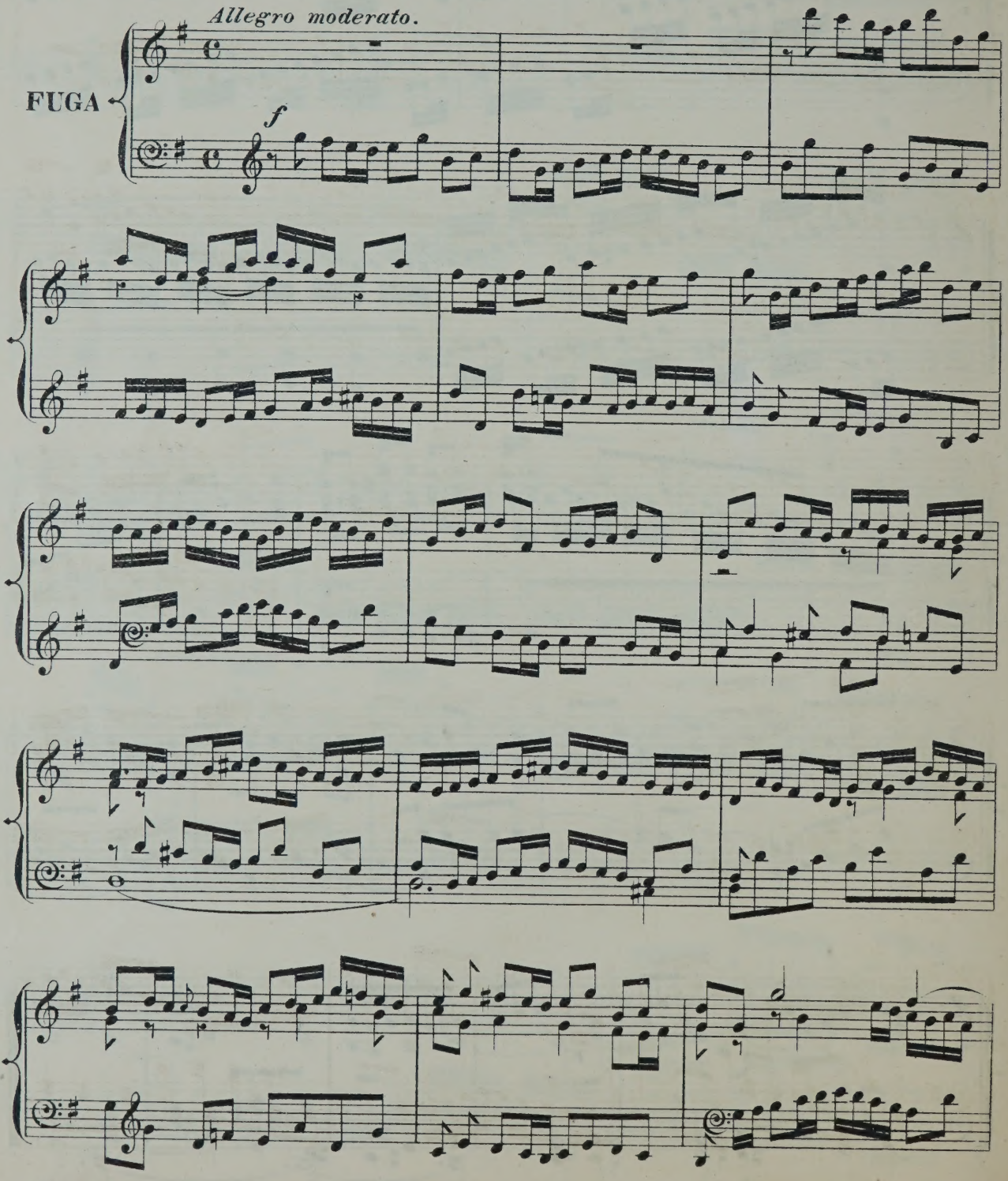
Allegro moderato.
FUGA
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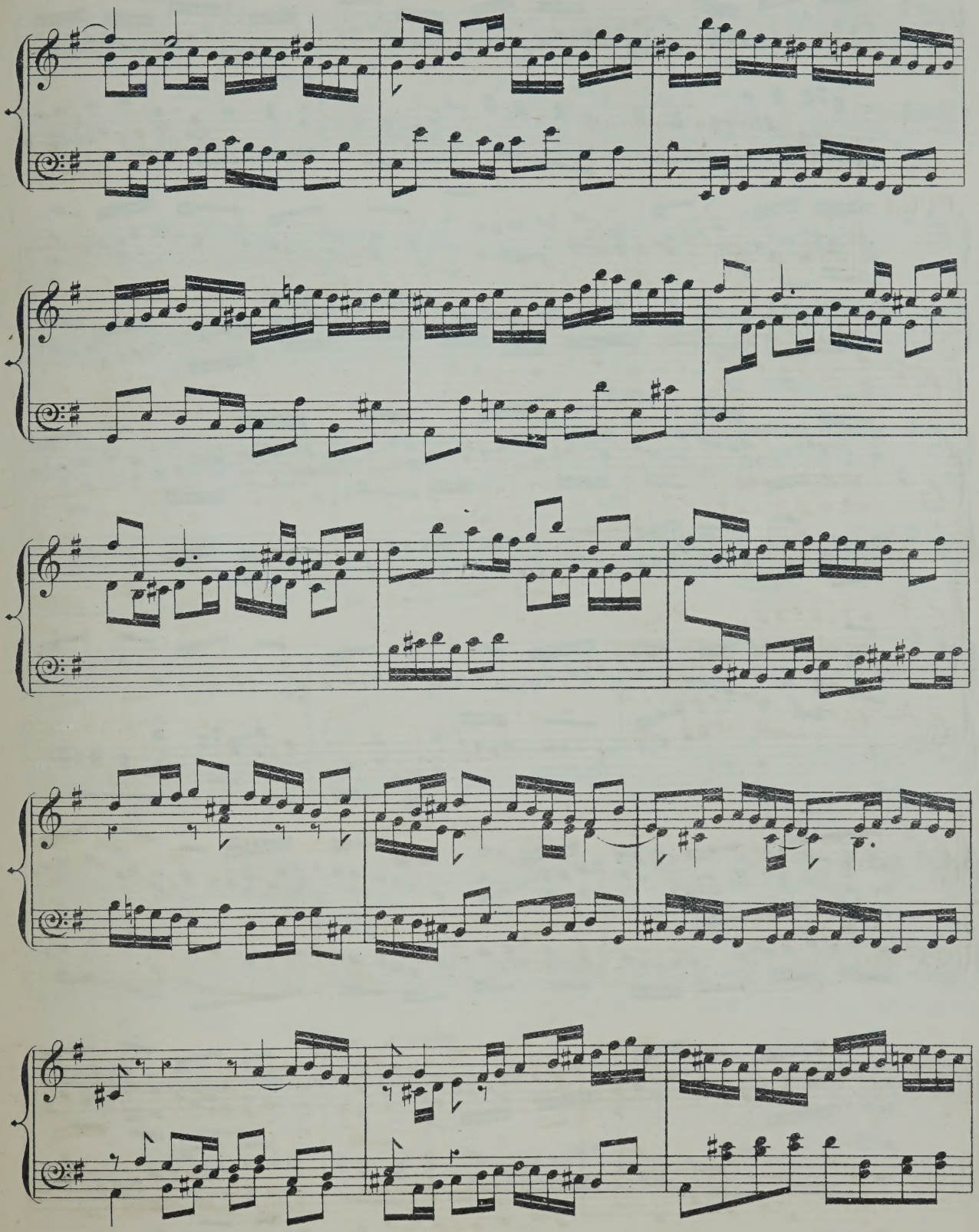
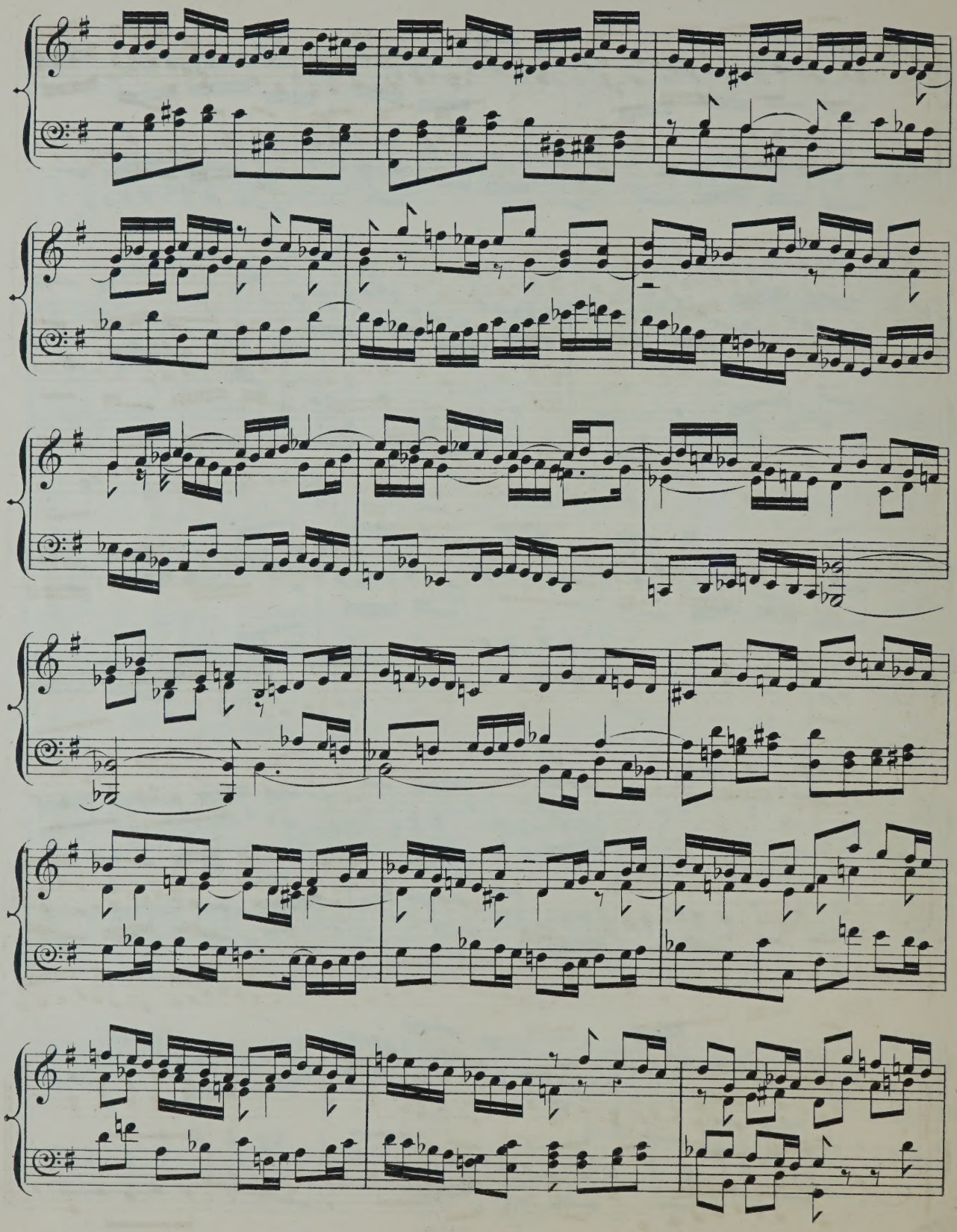
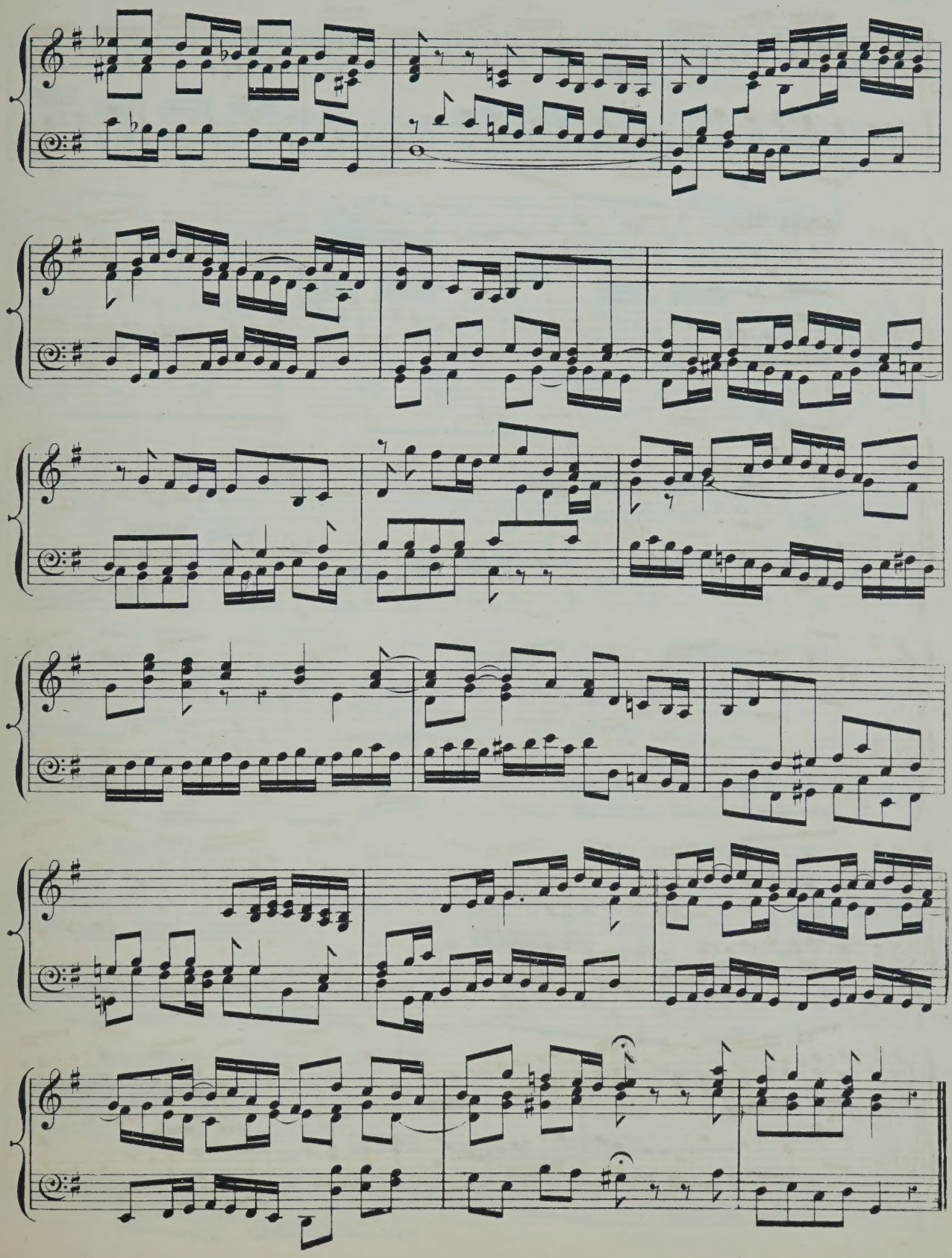
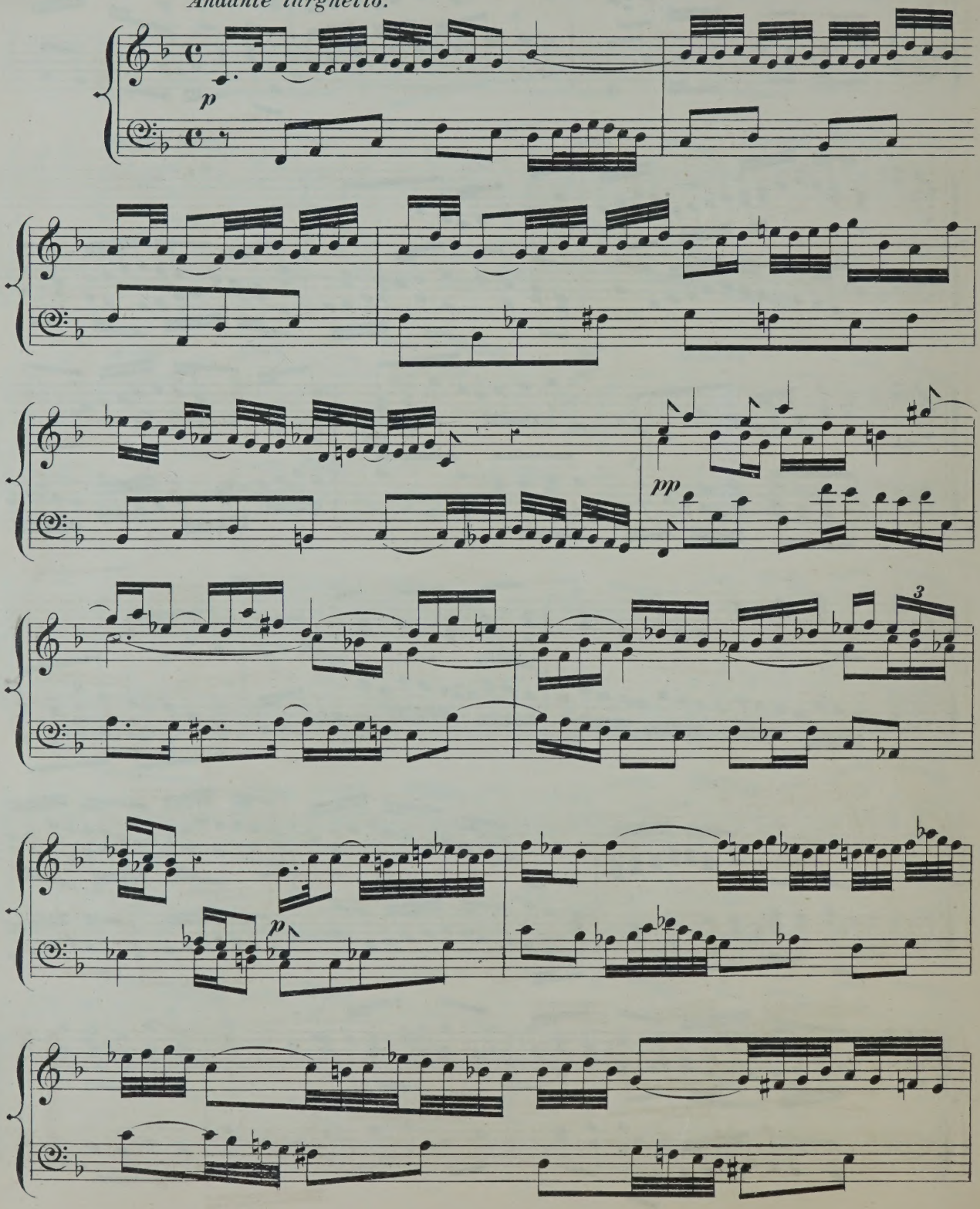


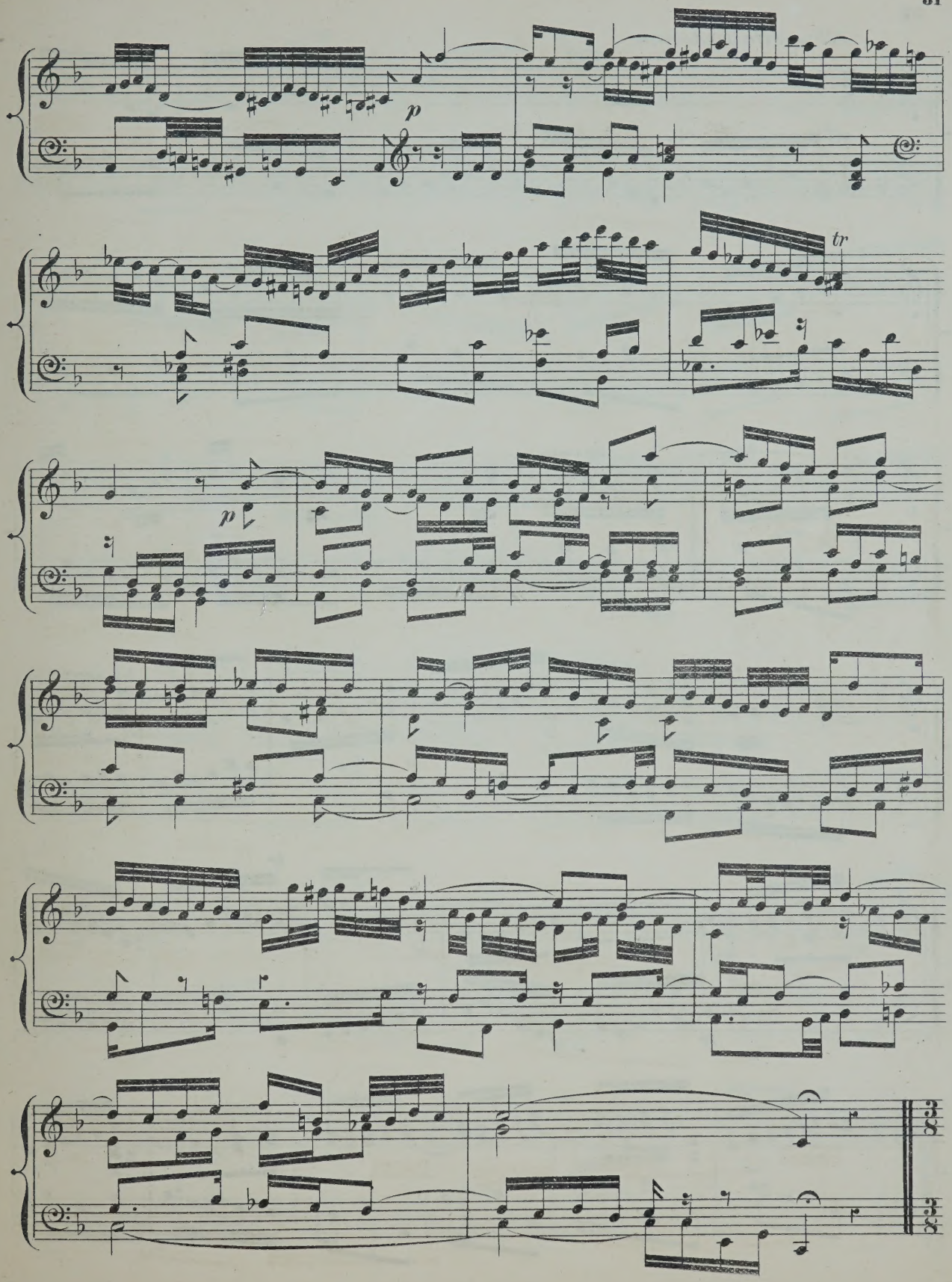




Introduction, Allegretto, Adagio and Fuga.

Andante larghetto.

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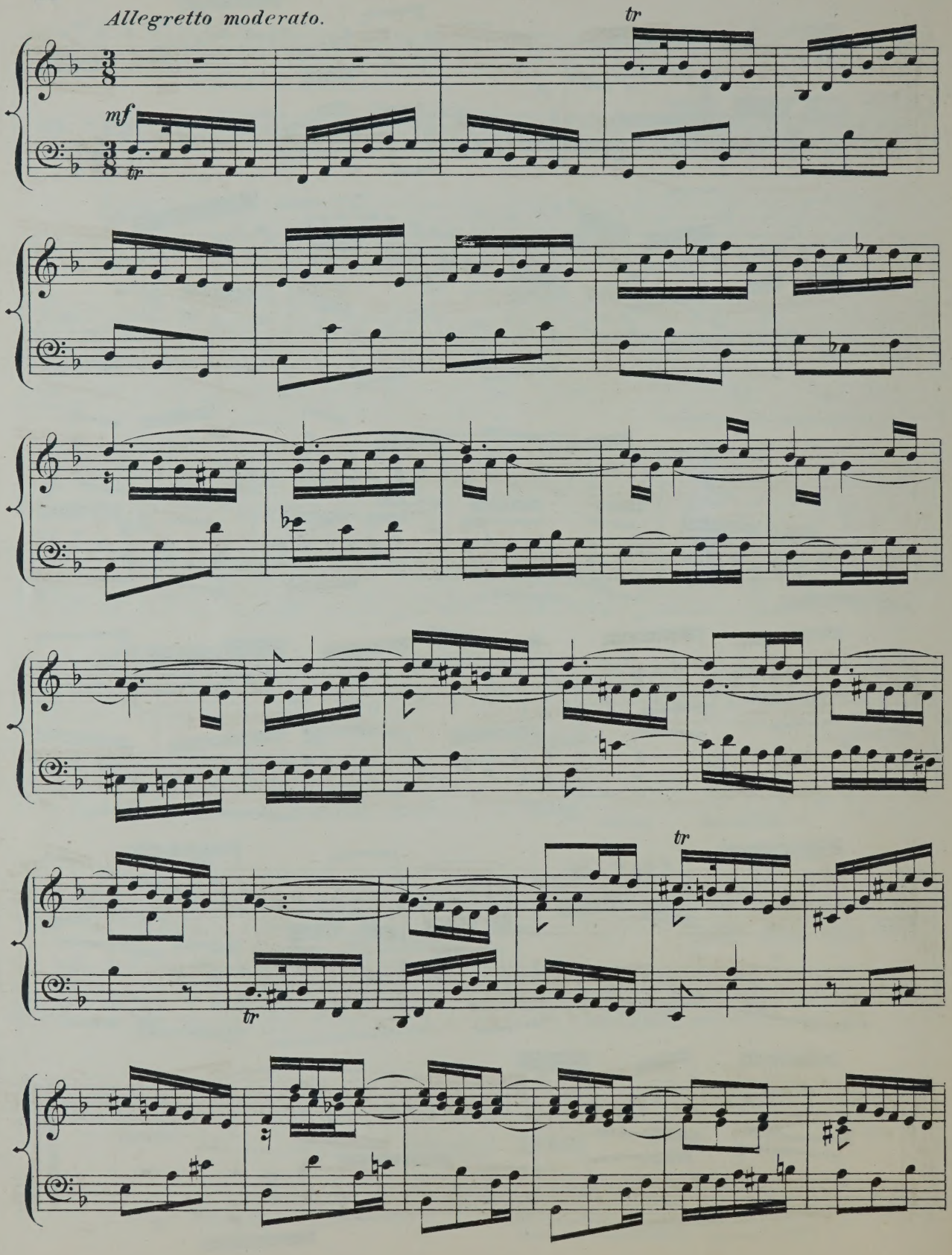
Allegretto moderato.
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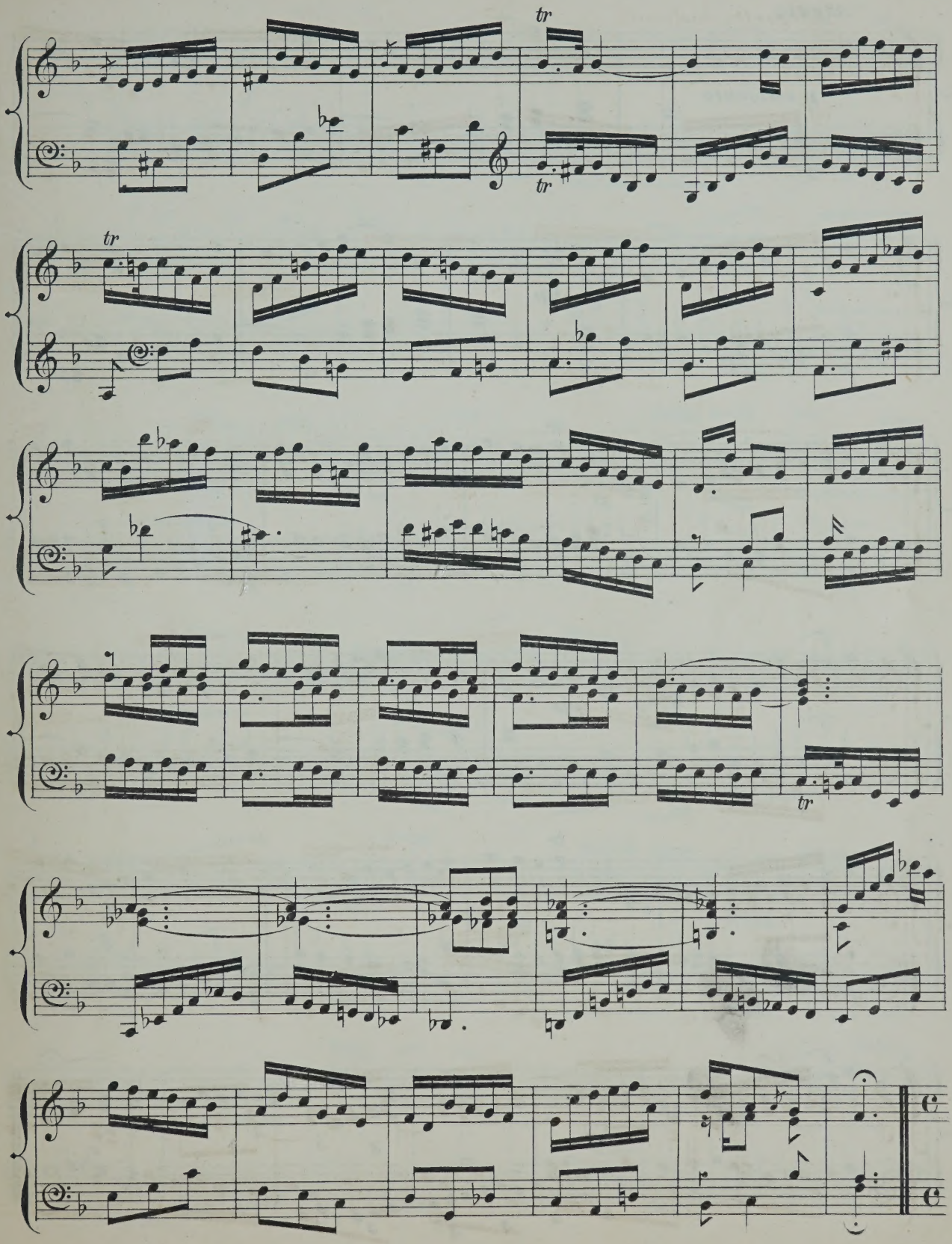
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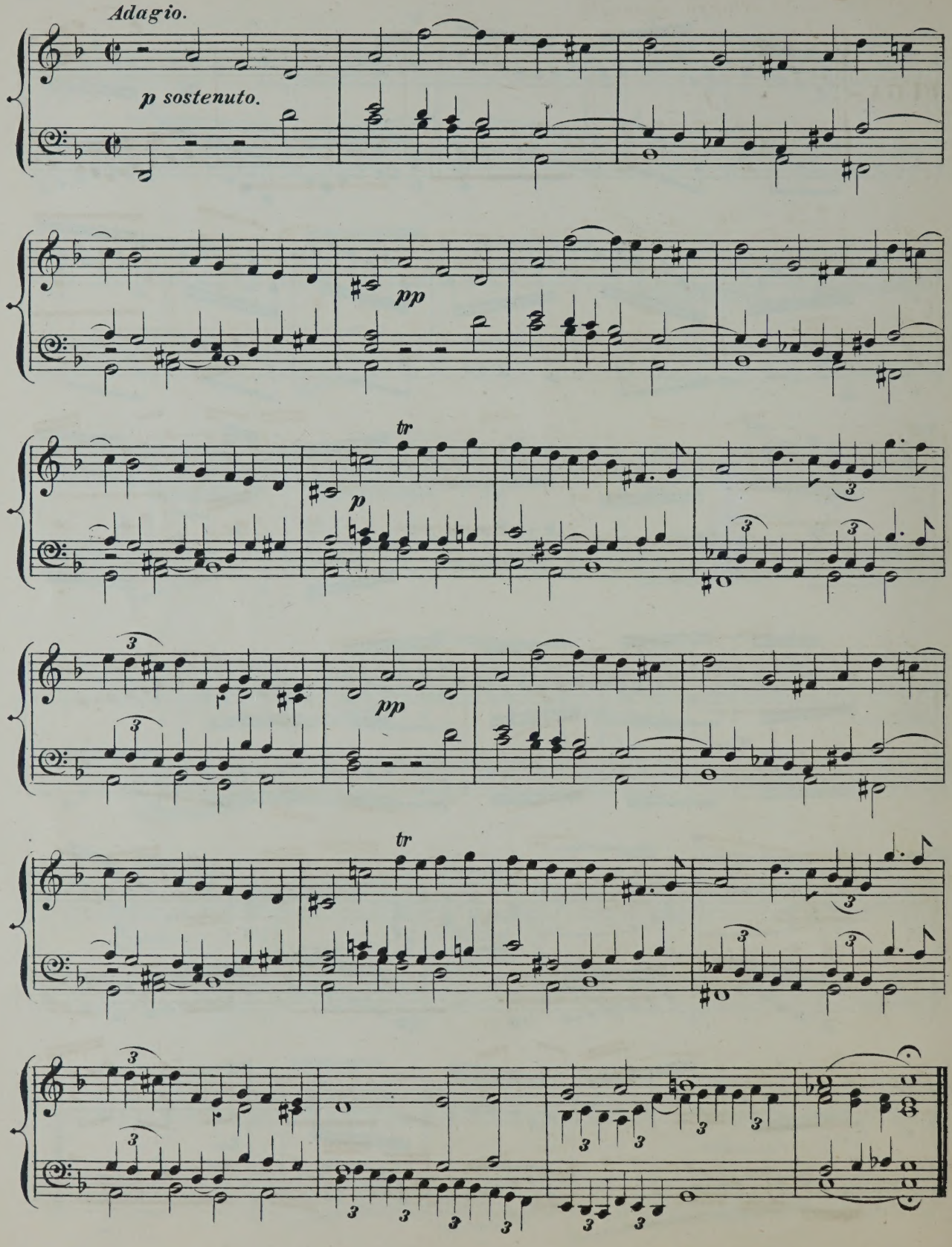
Adagio.
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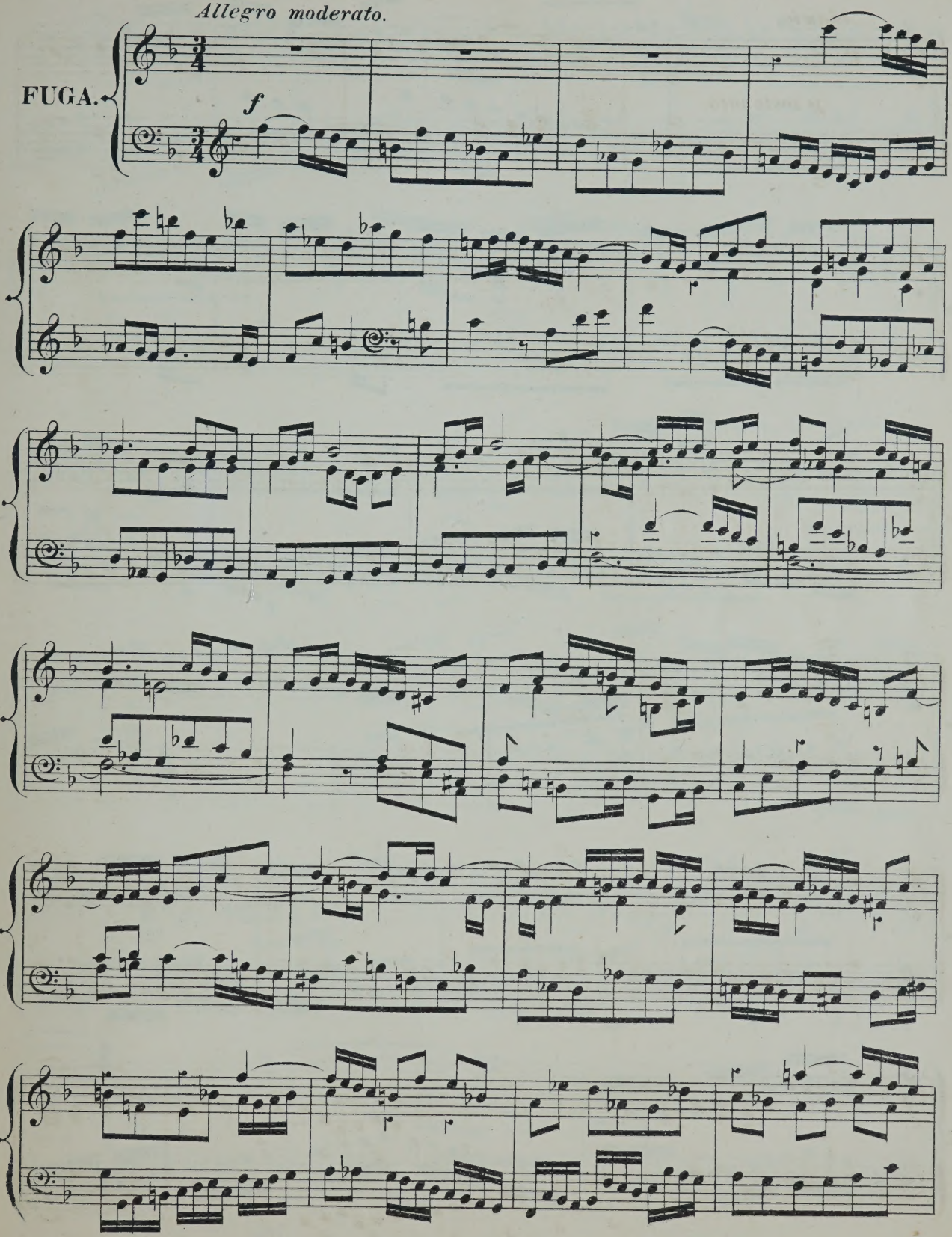
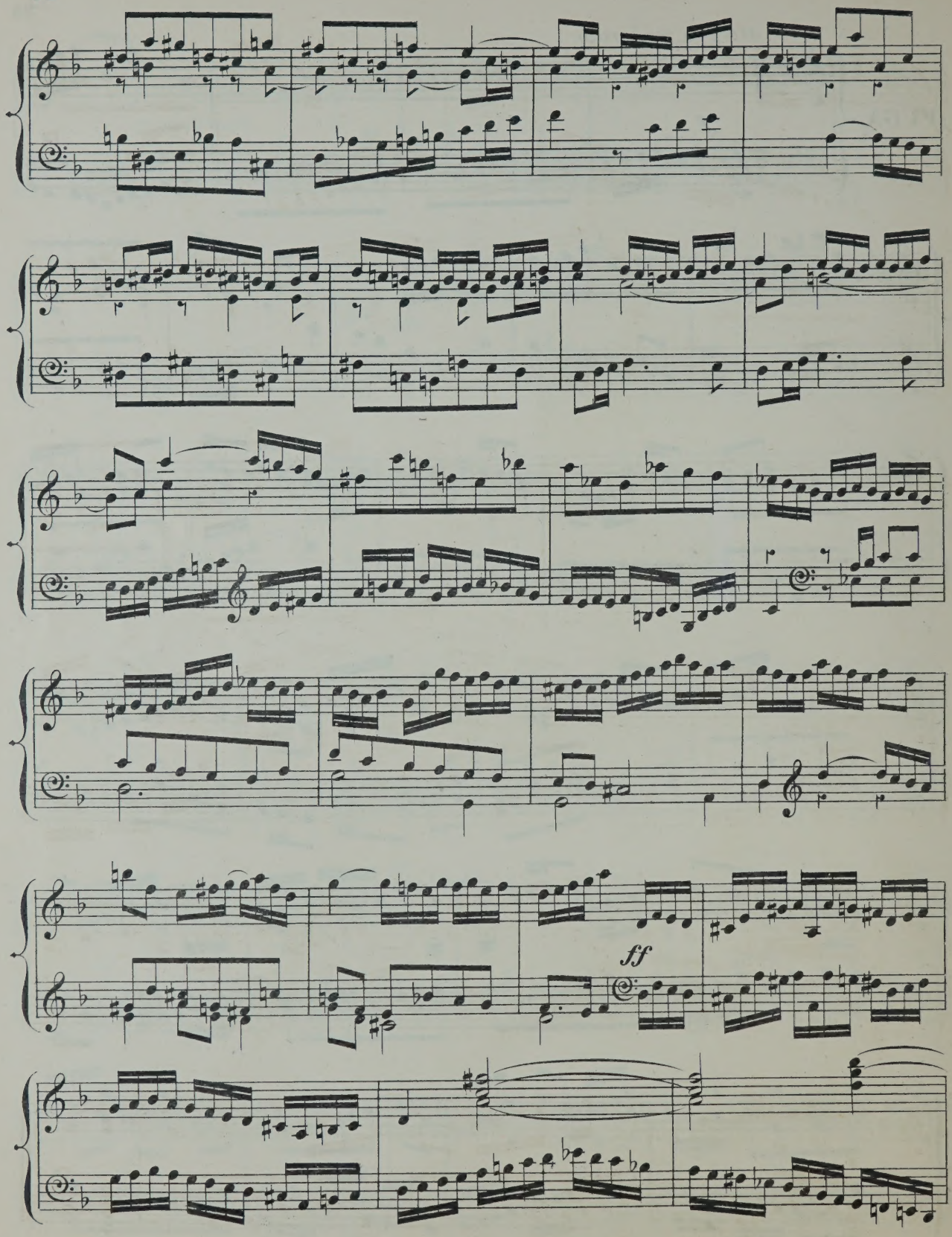
Allegro moderato.

FUGA.

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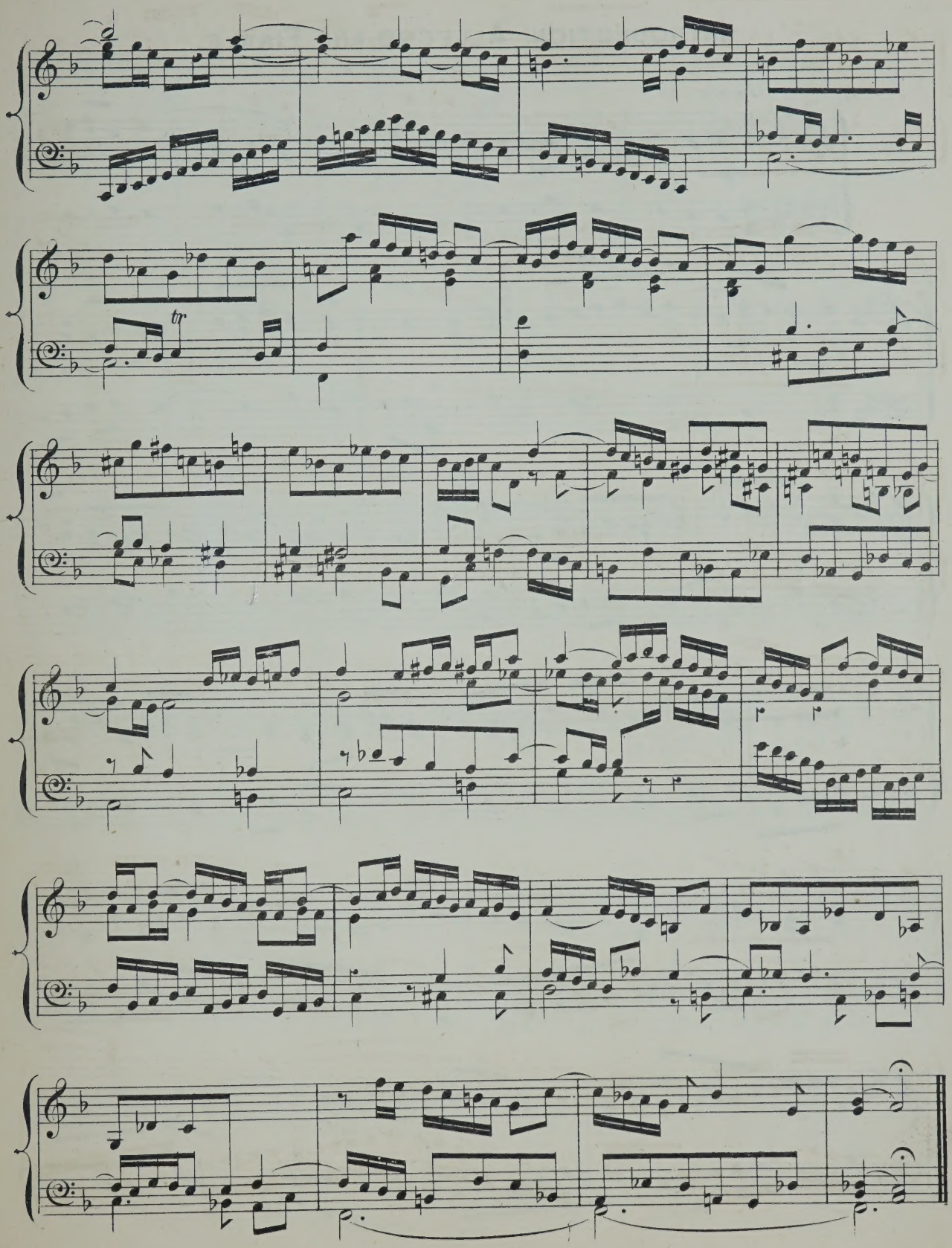
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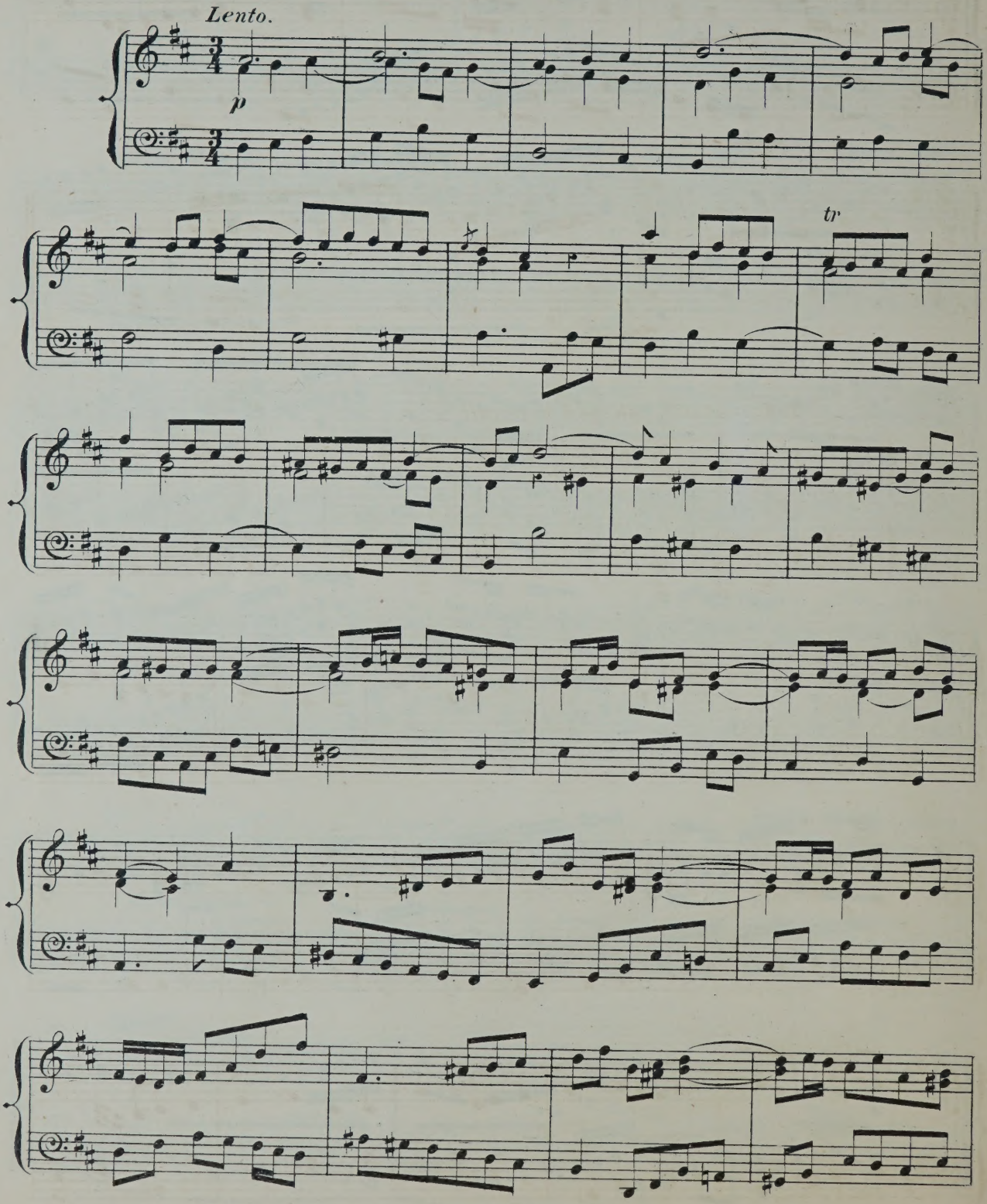
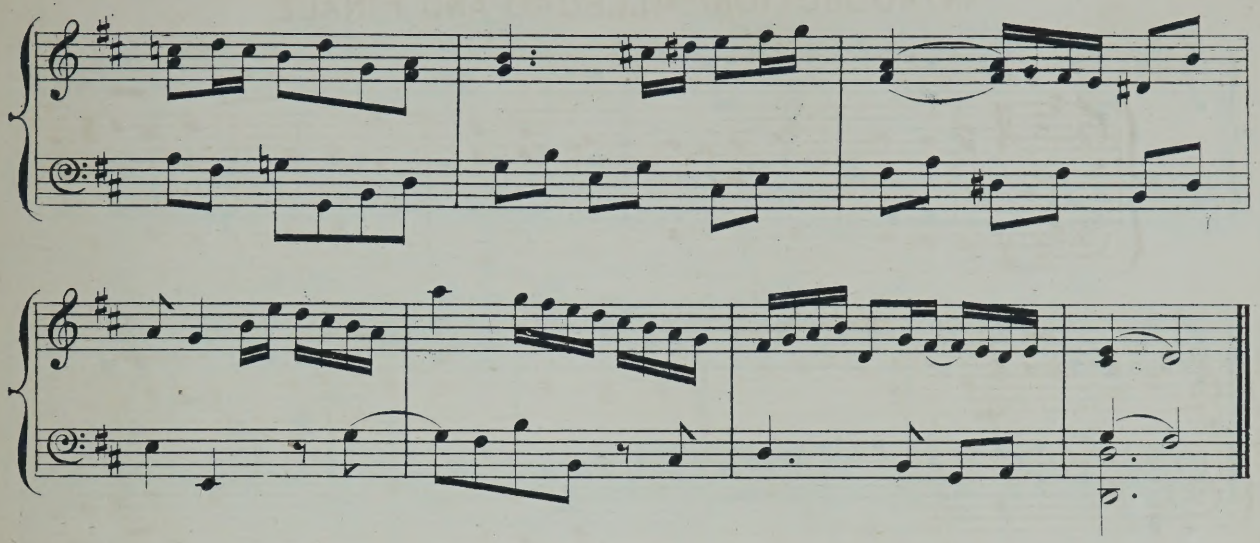
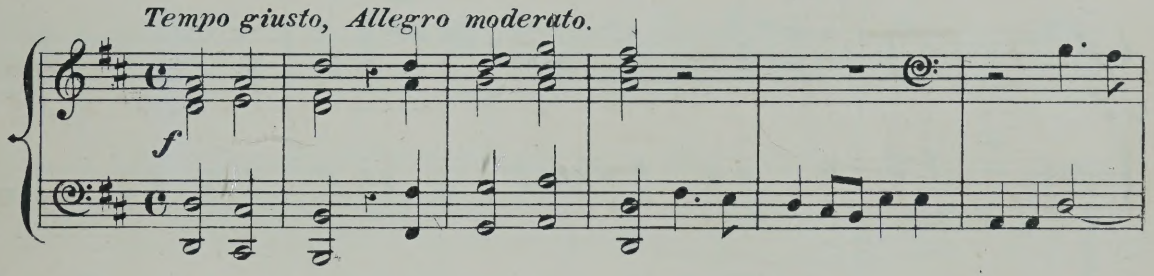
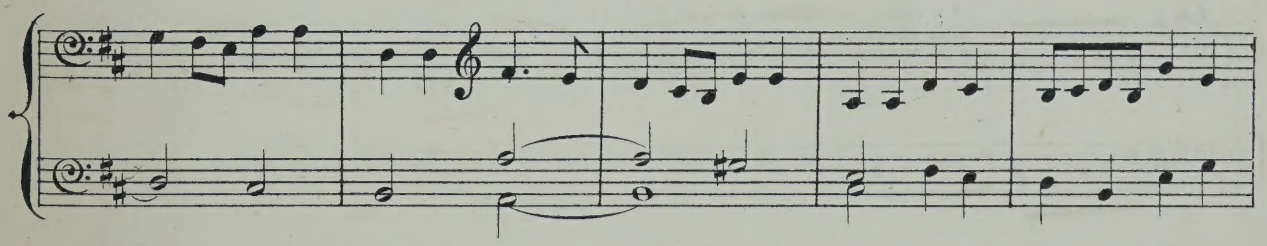
INTRODUCTION, ALLEGRO AND FINALE.

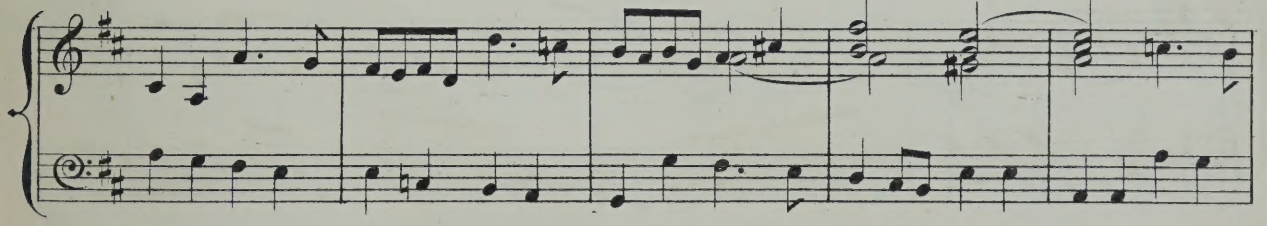


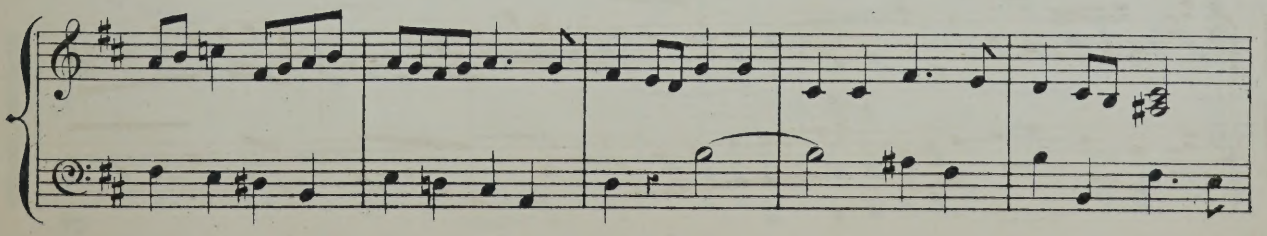


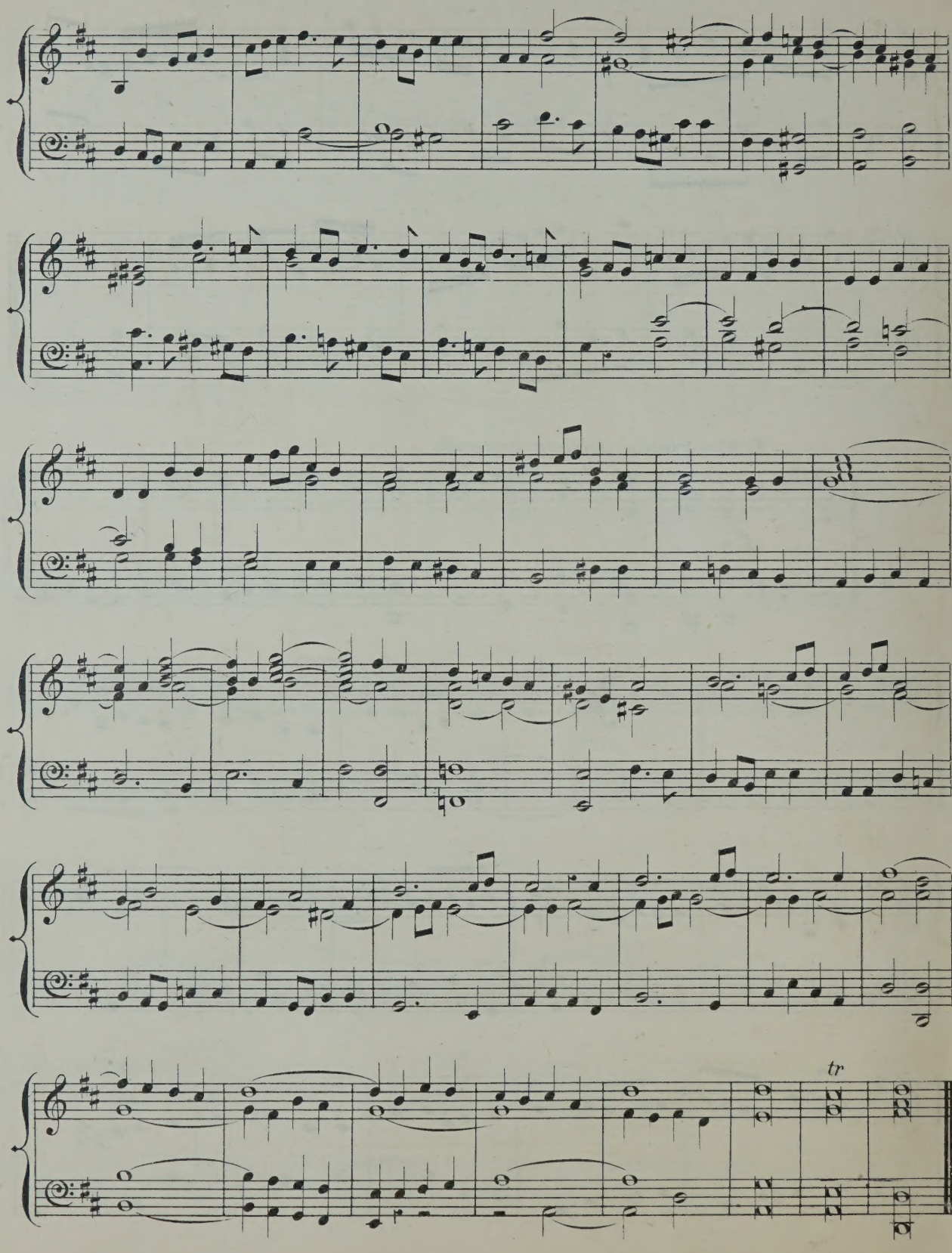
Tempo giusto, Allegro moderato.







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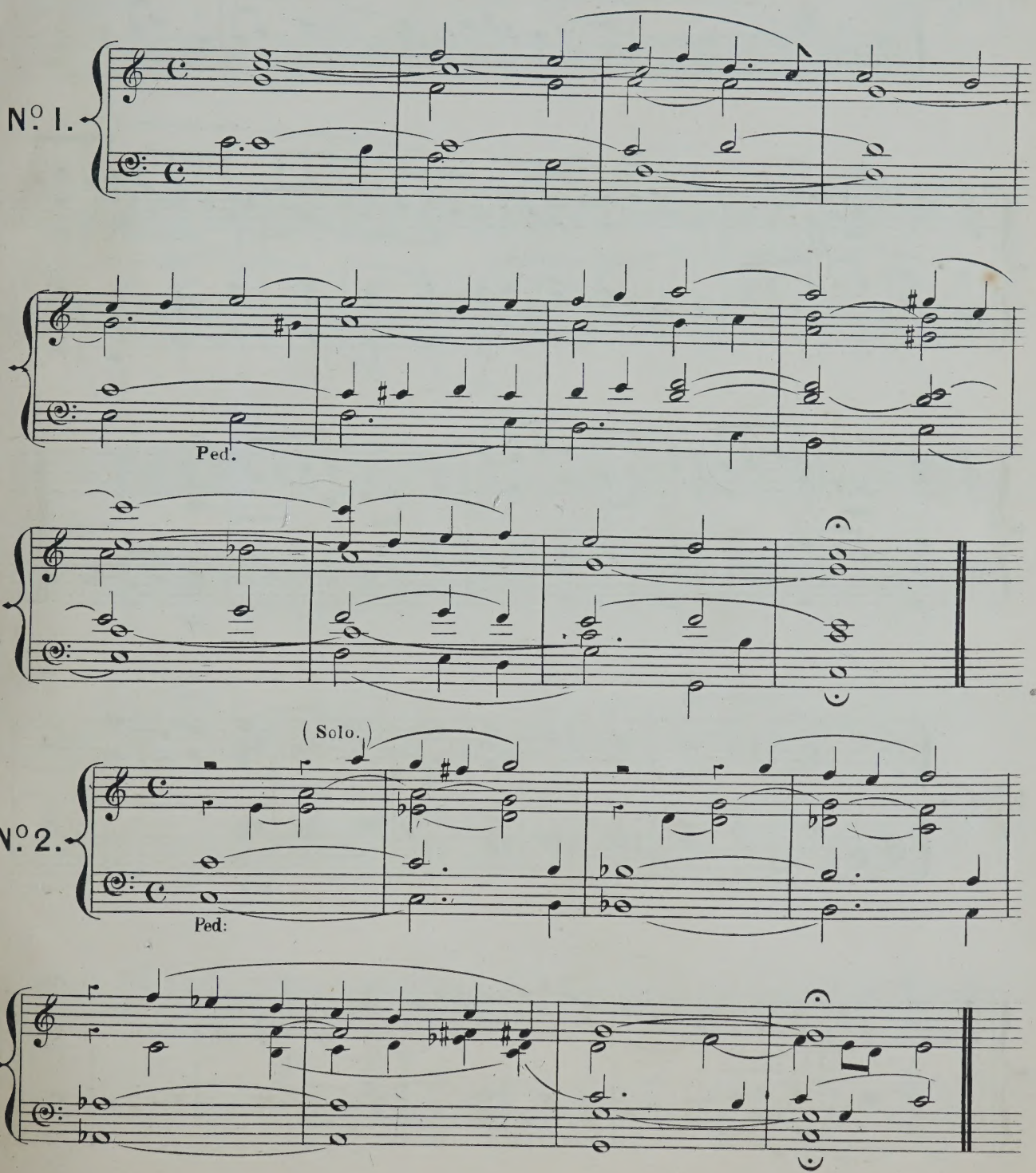
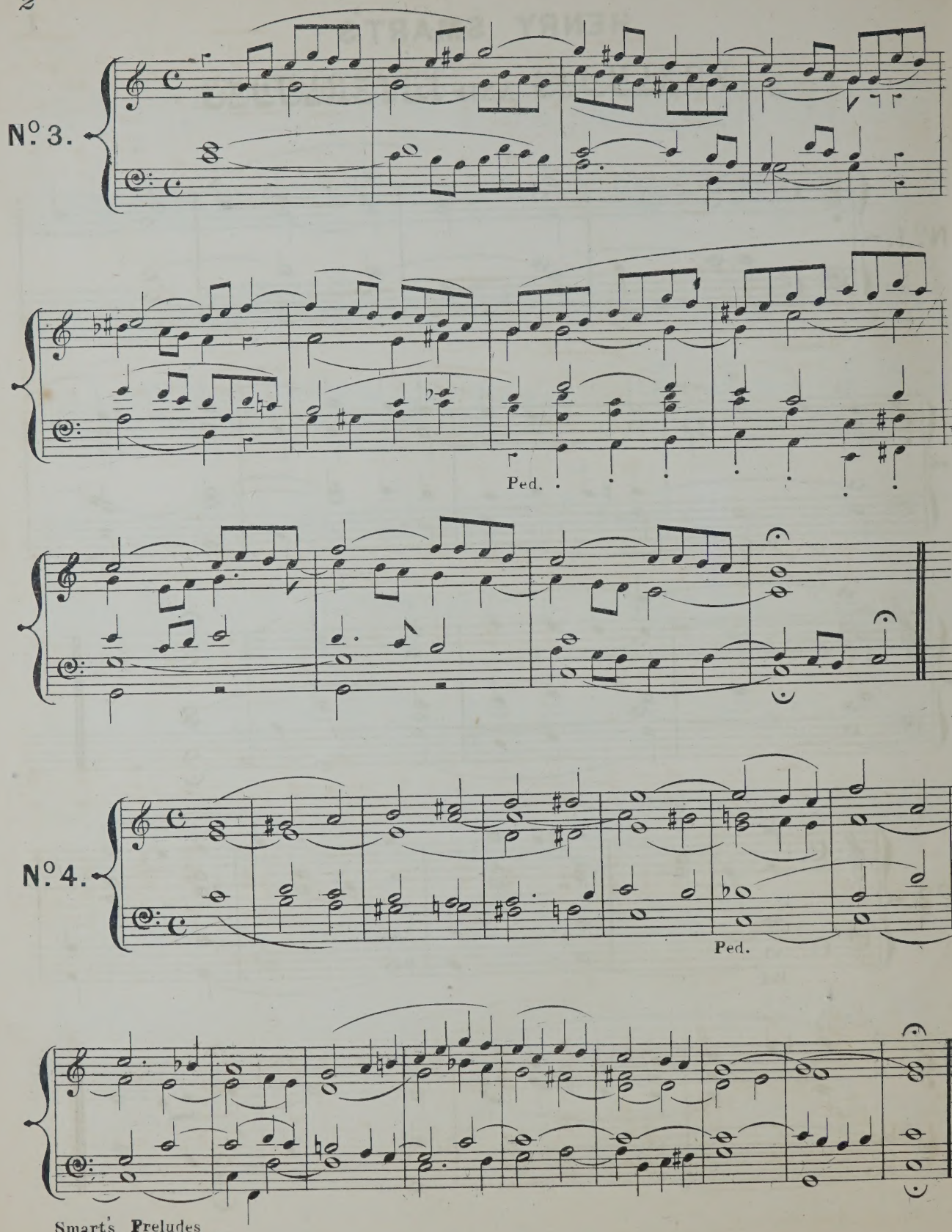
HENRY SMART'S
PRELUDES AND INTERLUDES.

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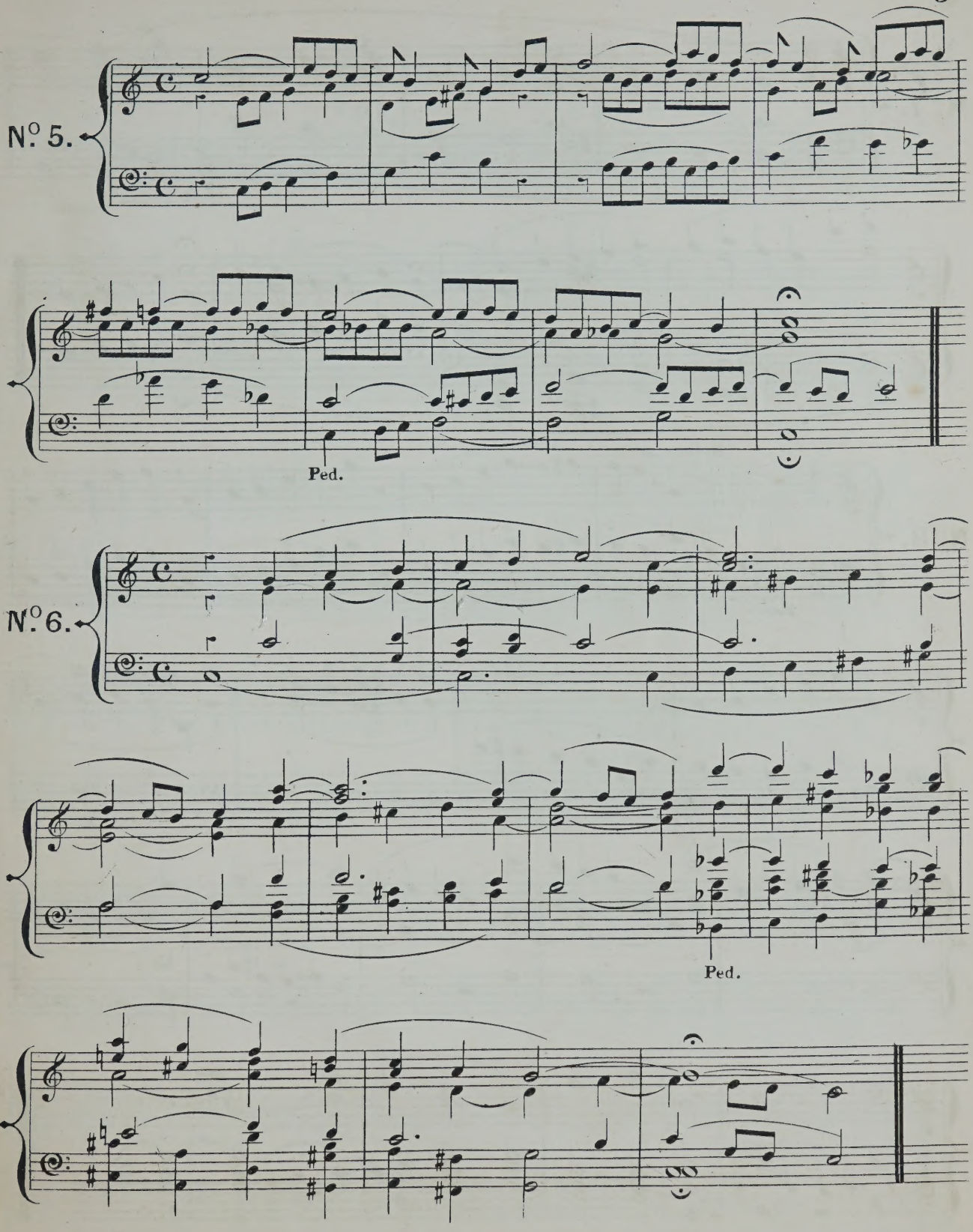
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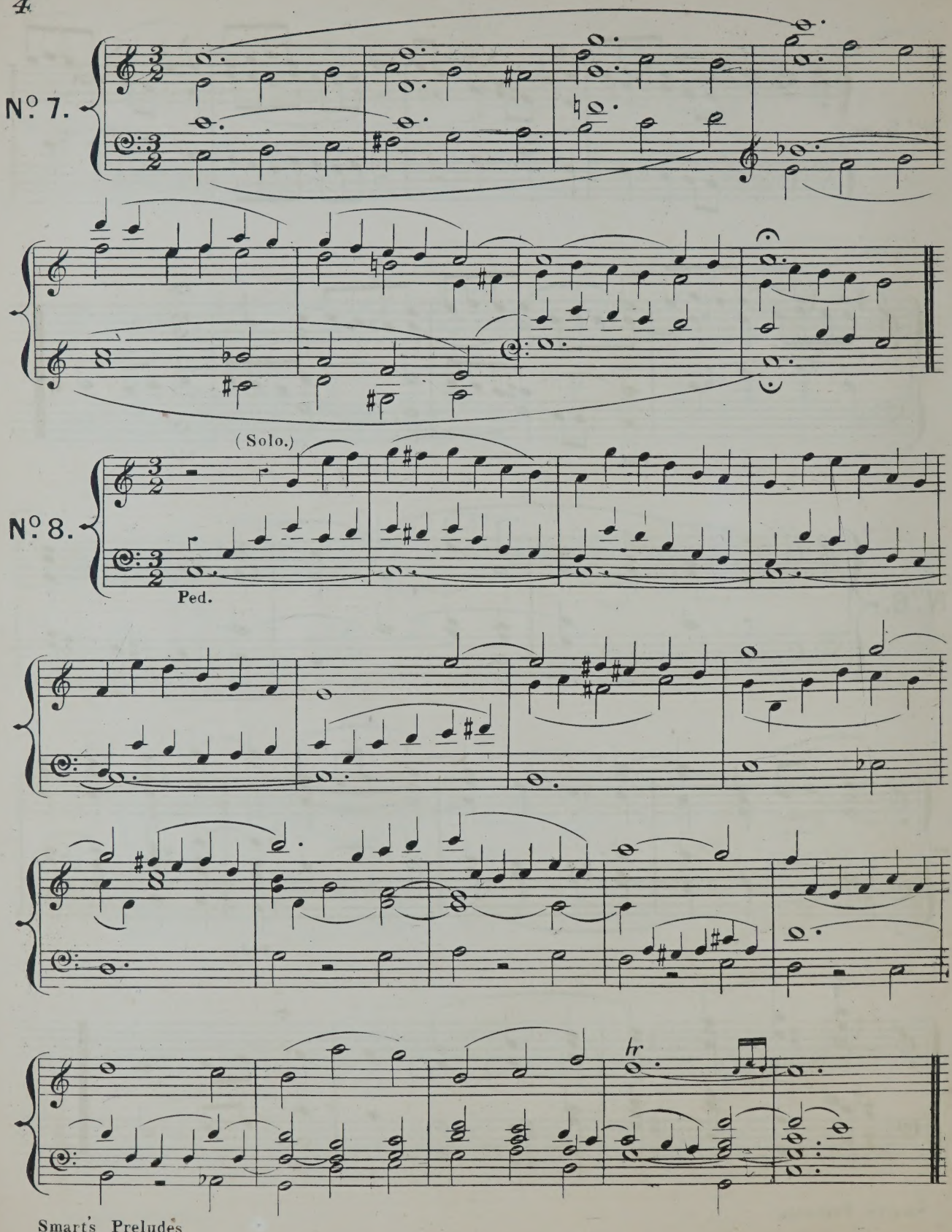
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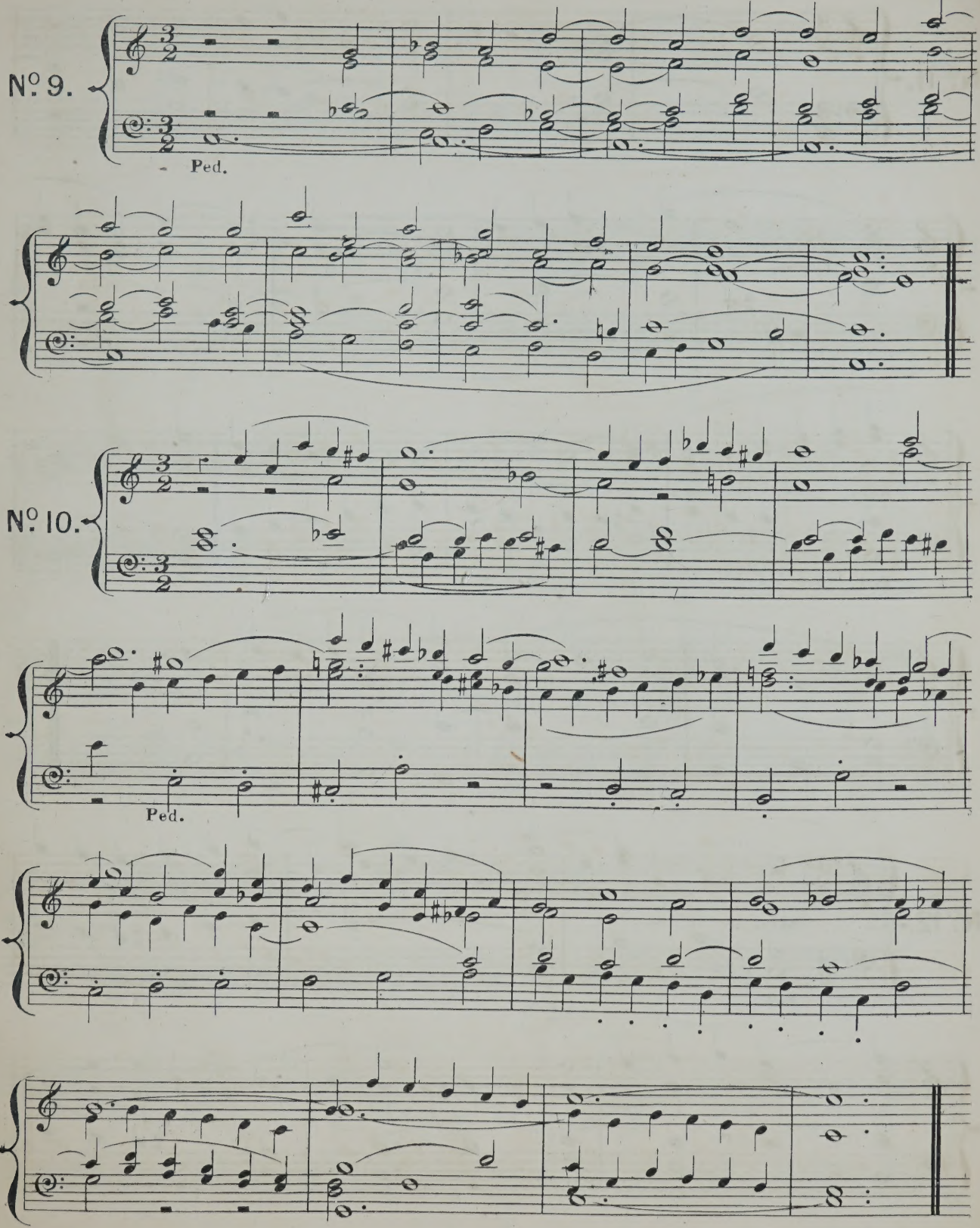
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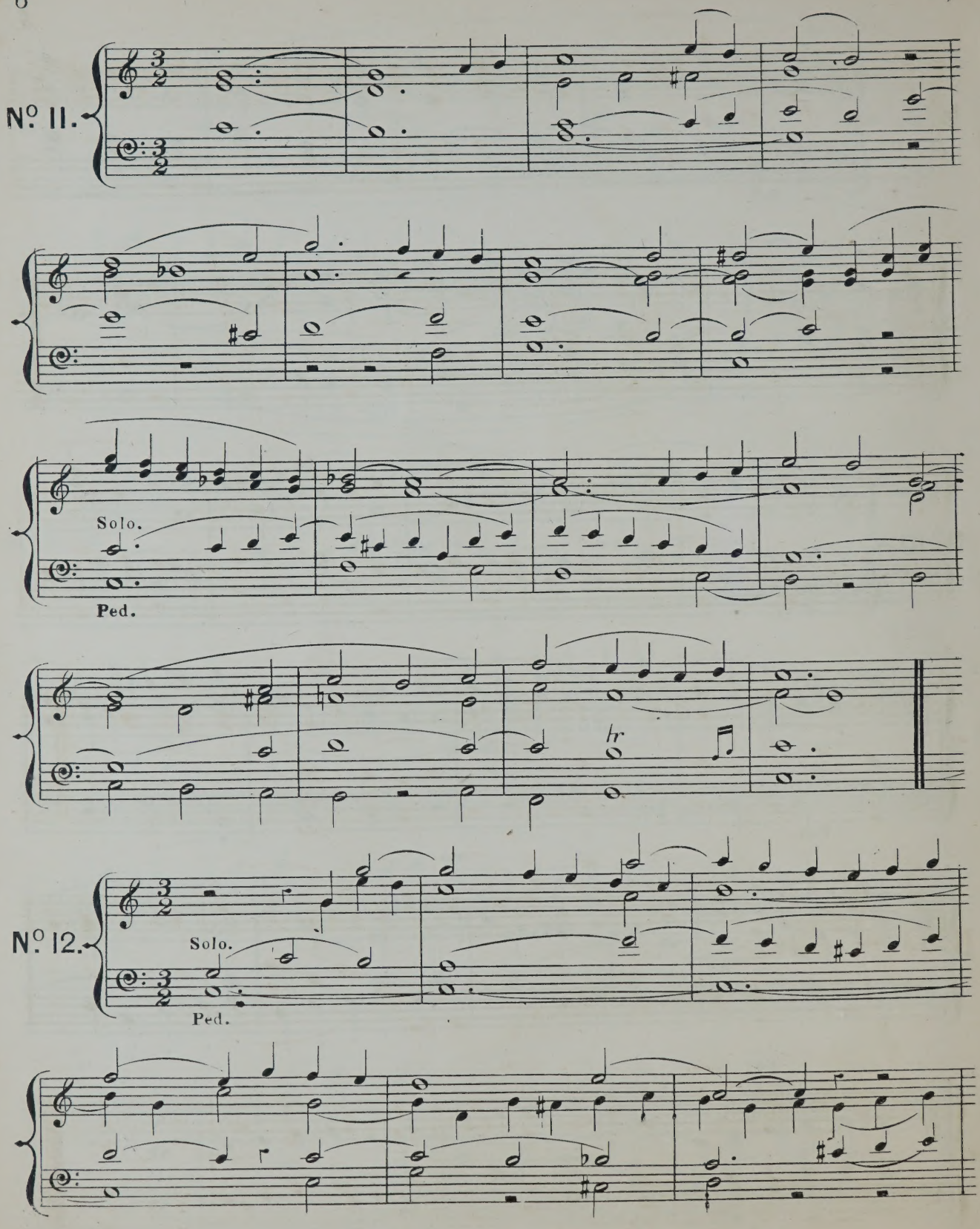
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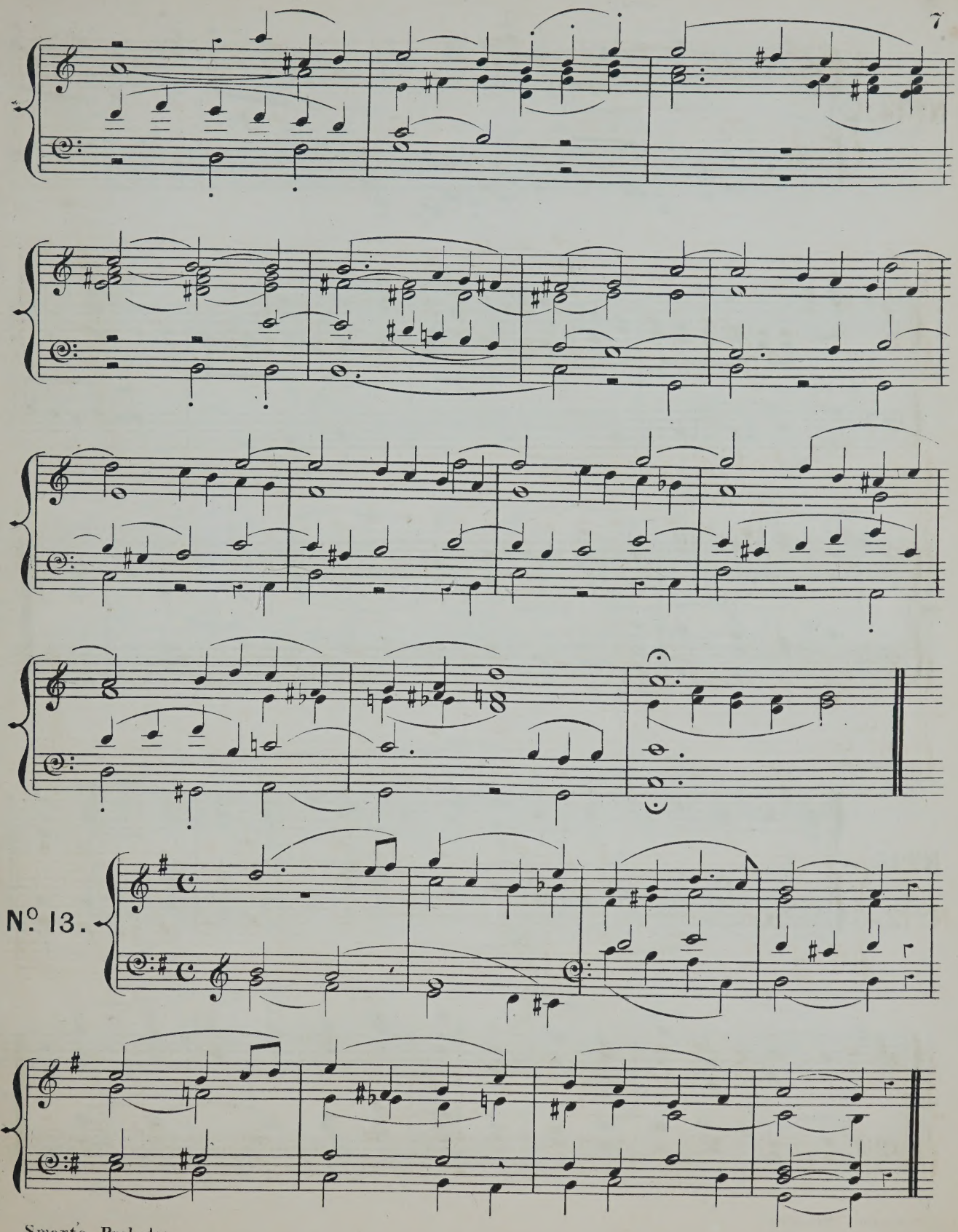
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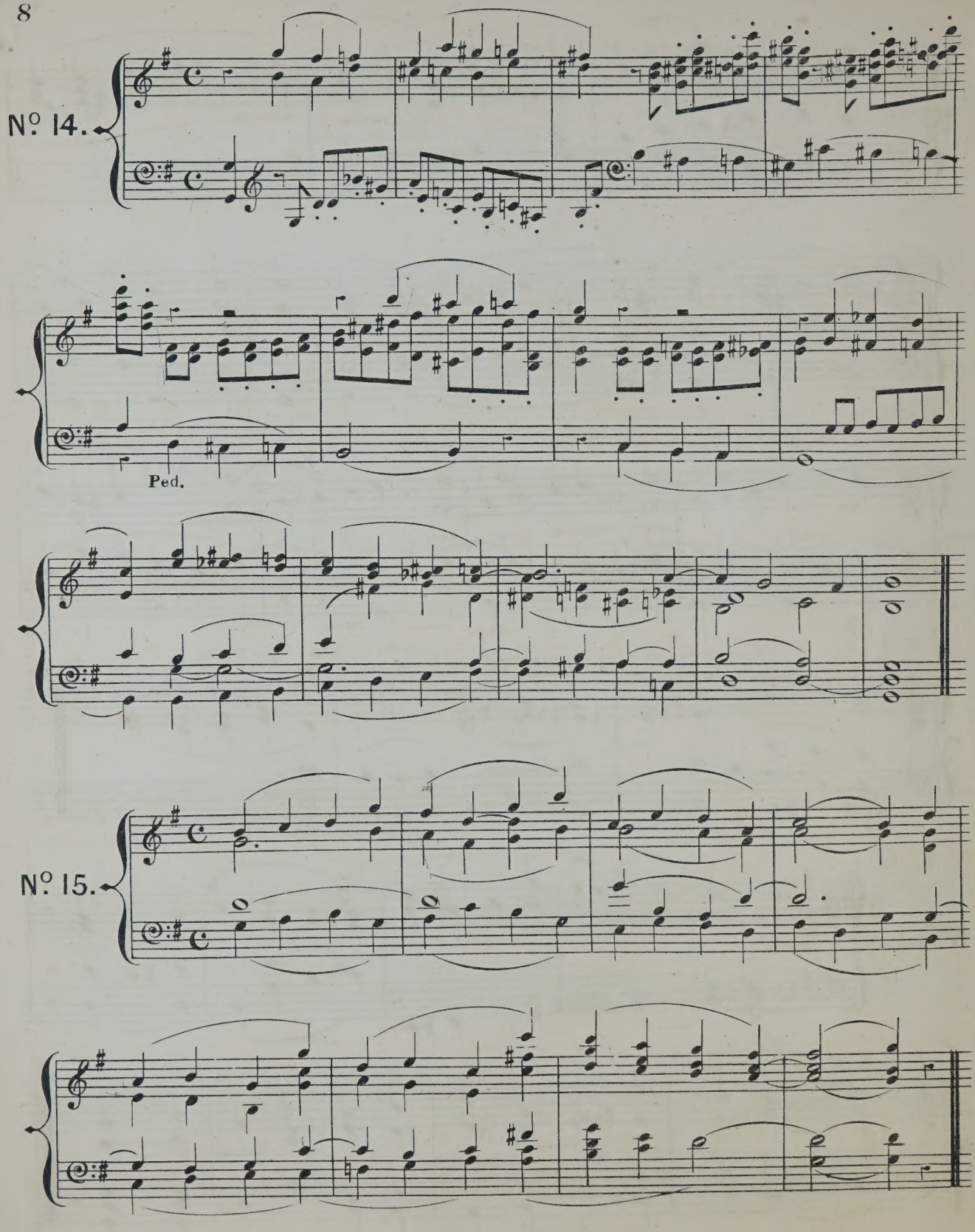
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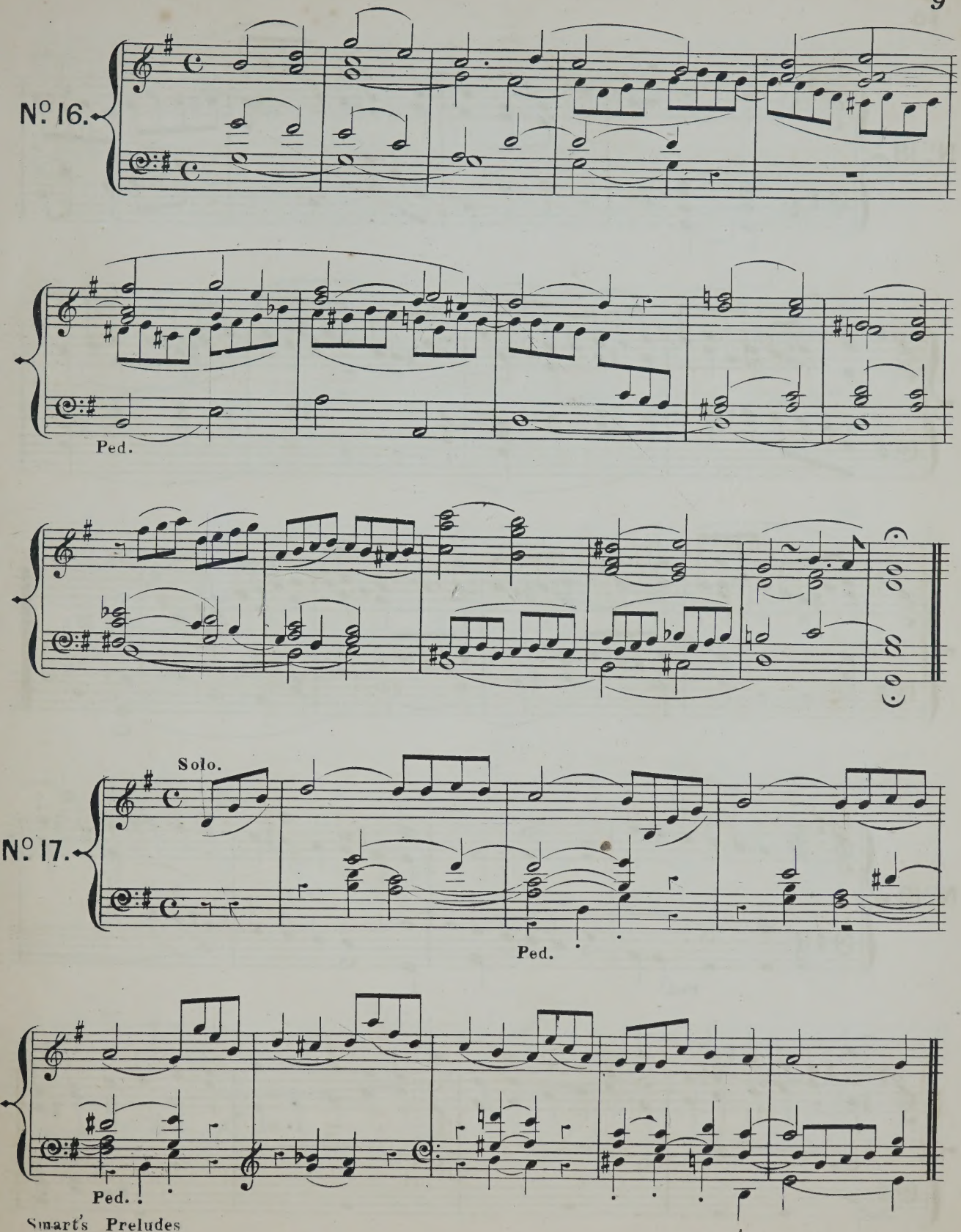
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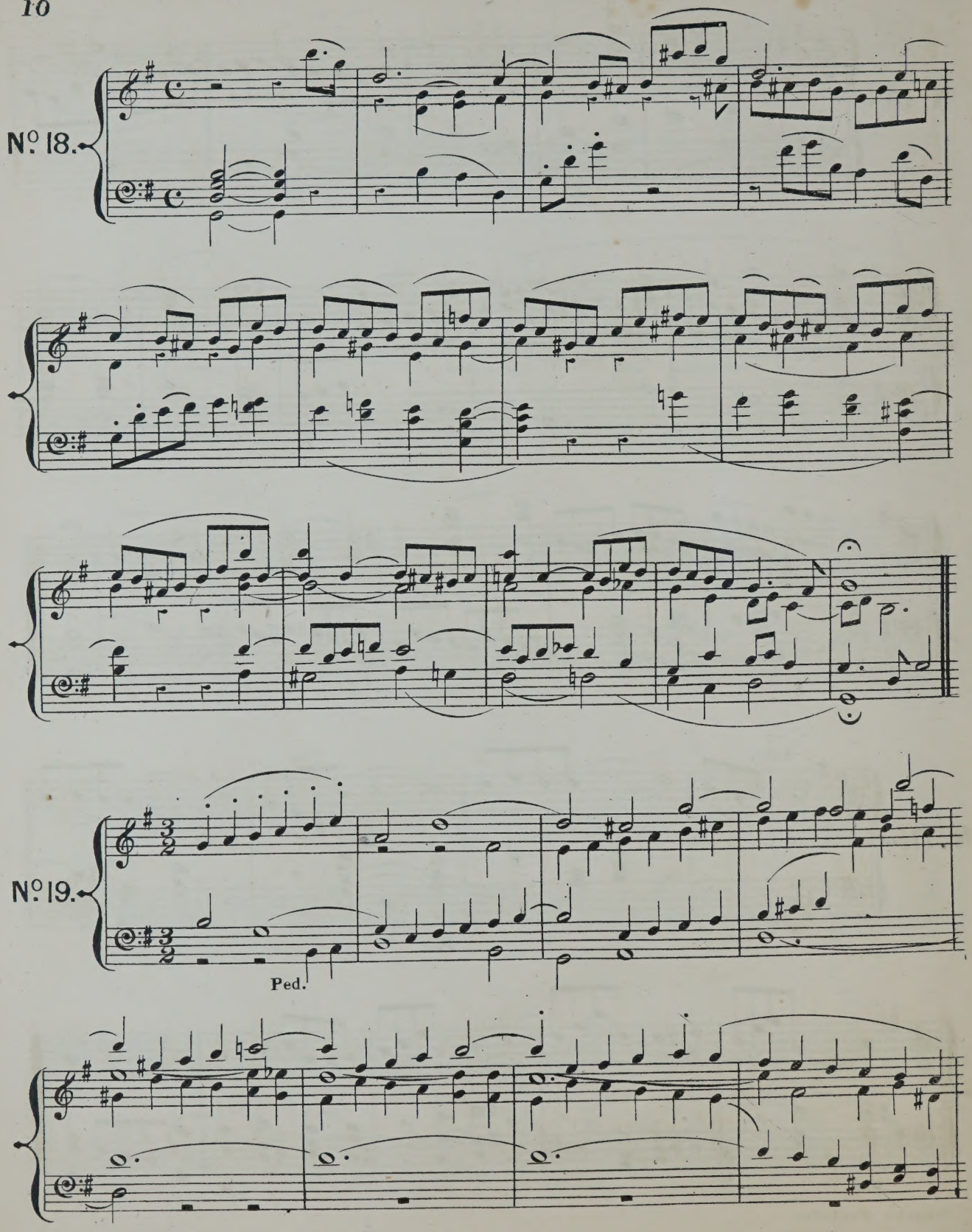
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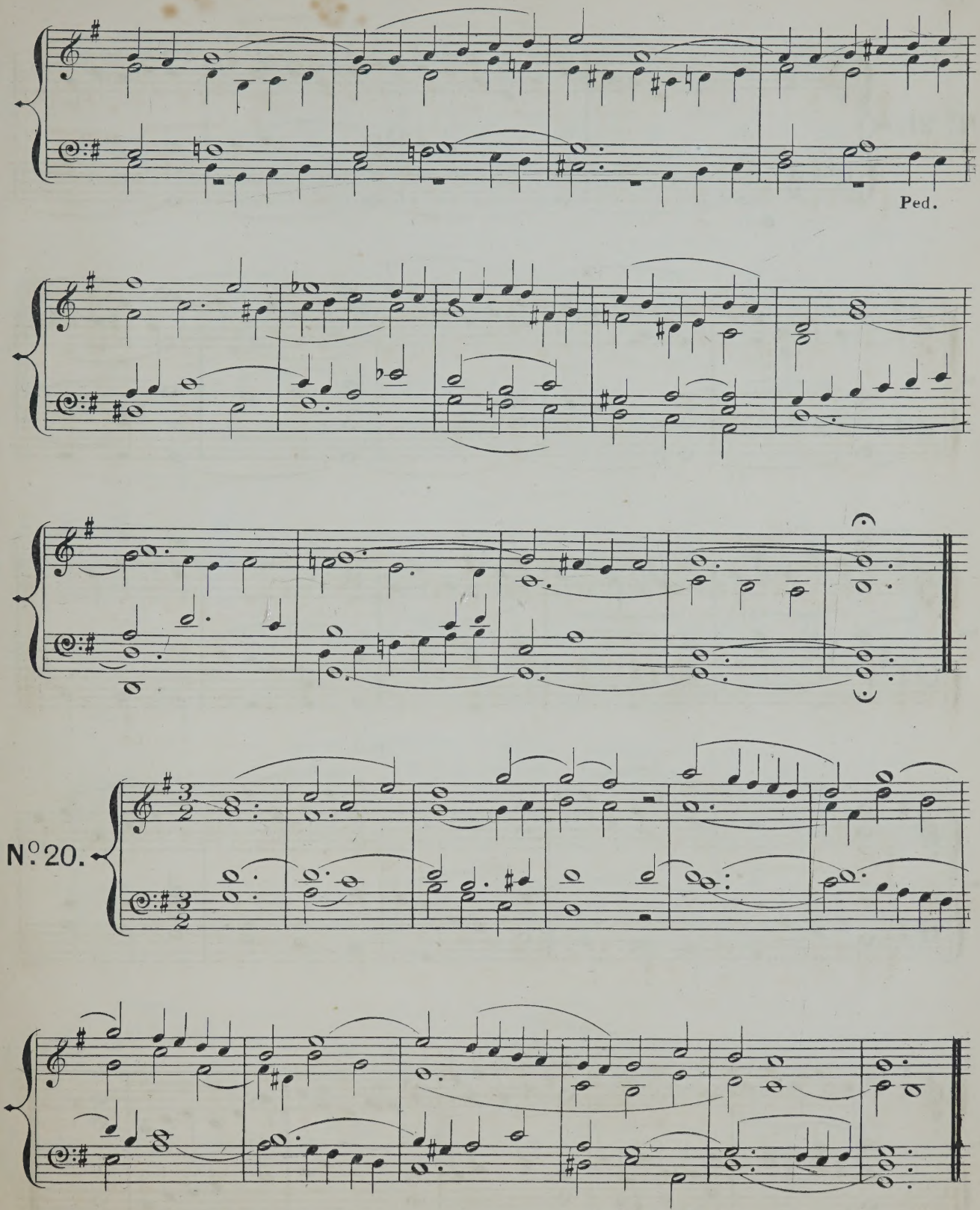
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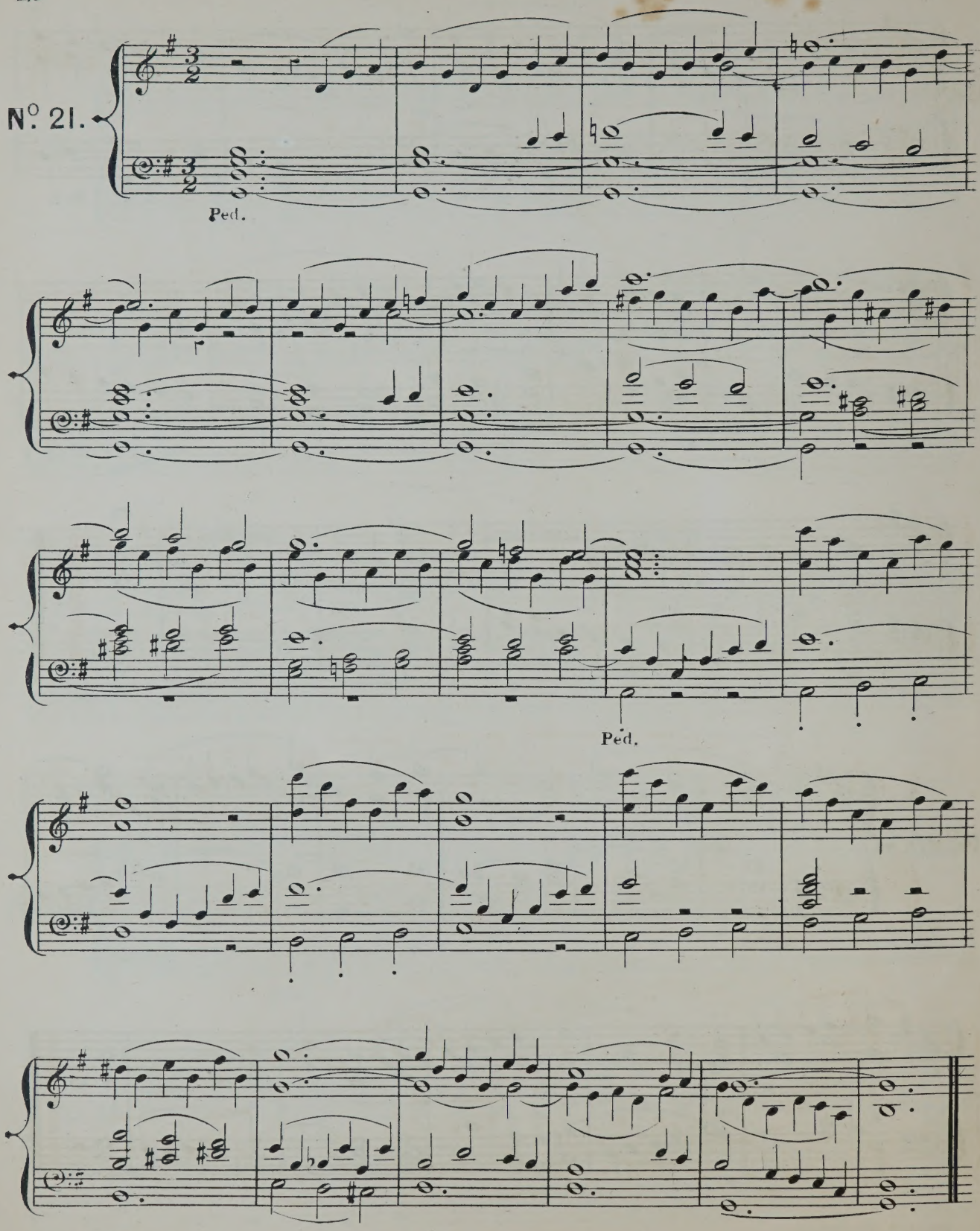
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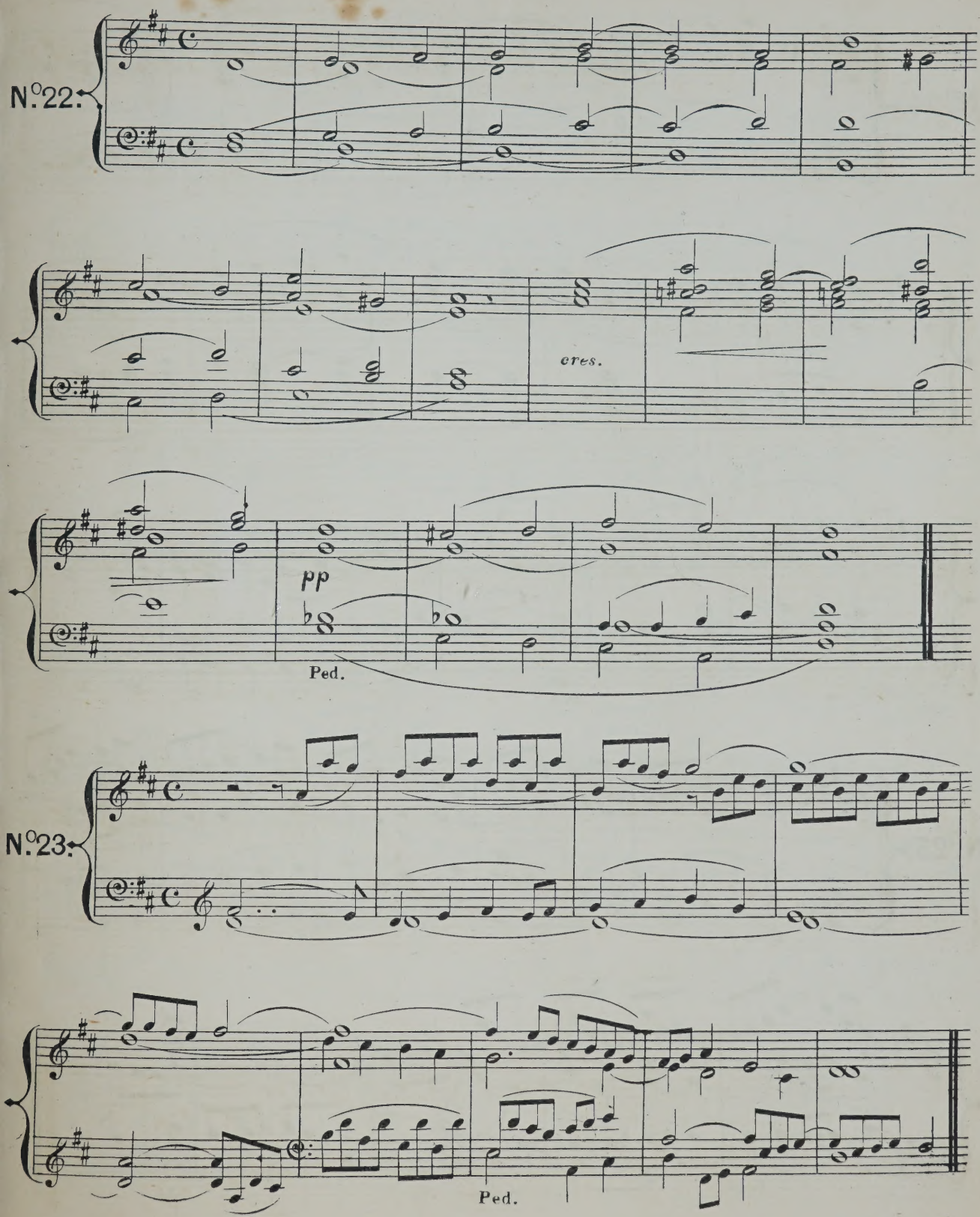
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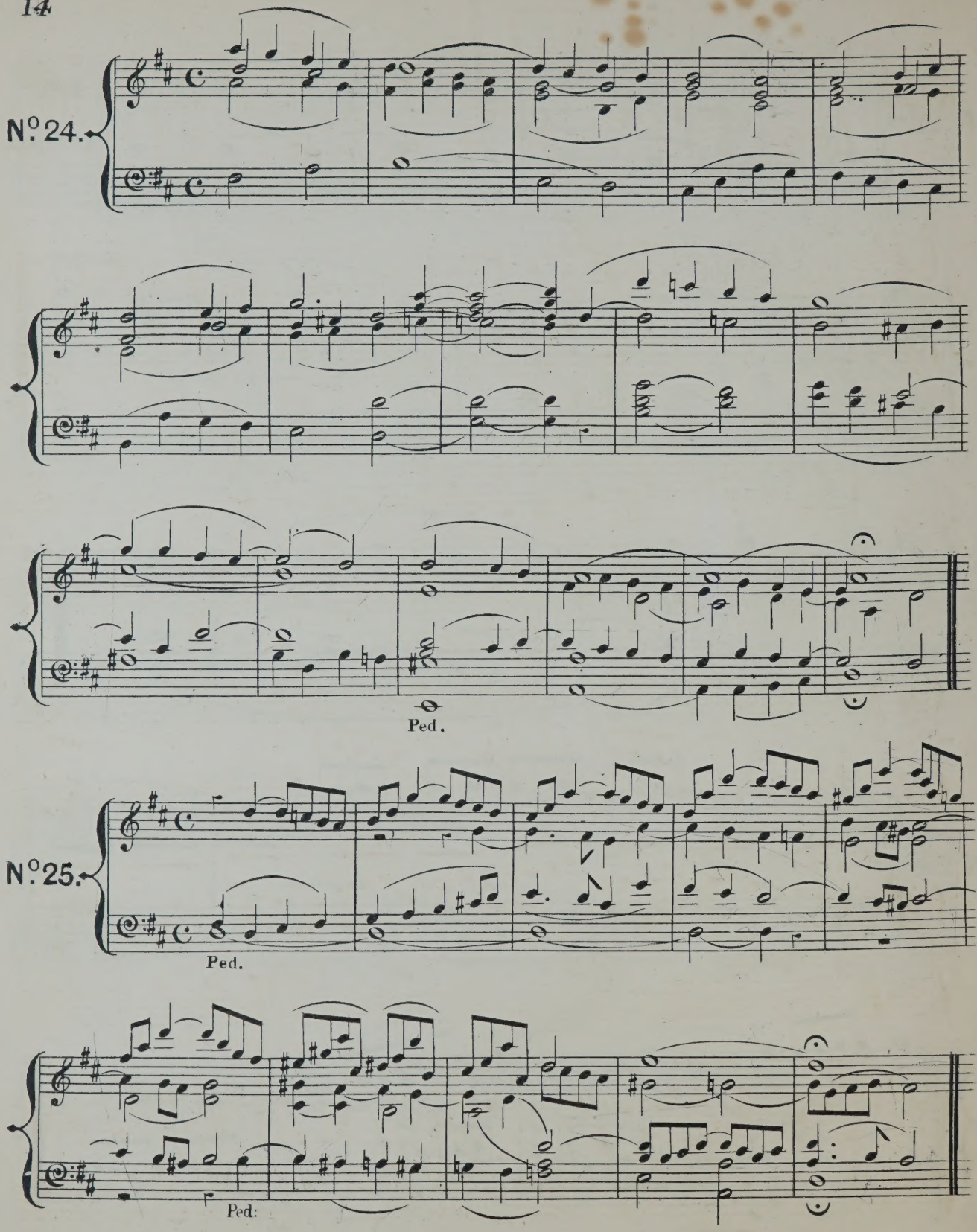
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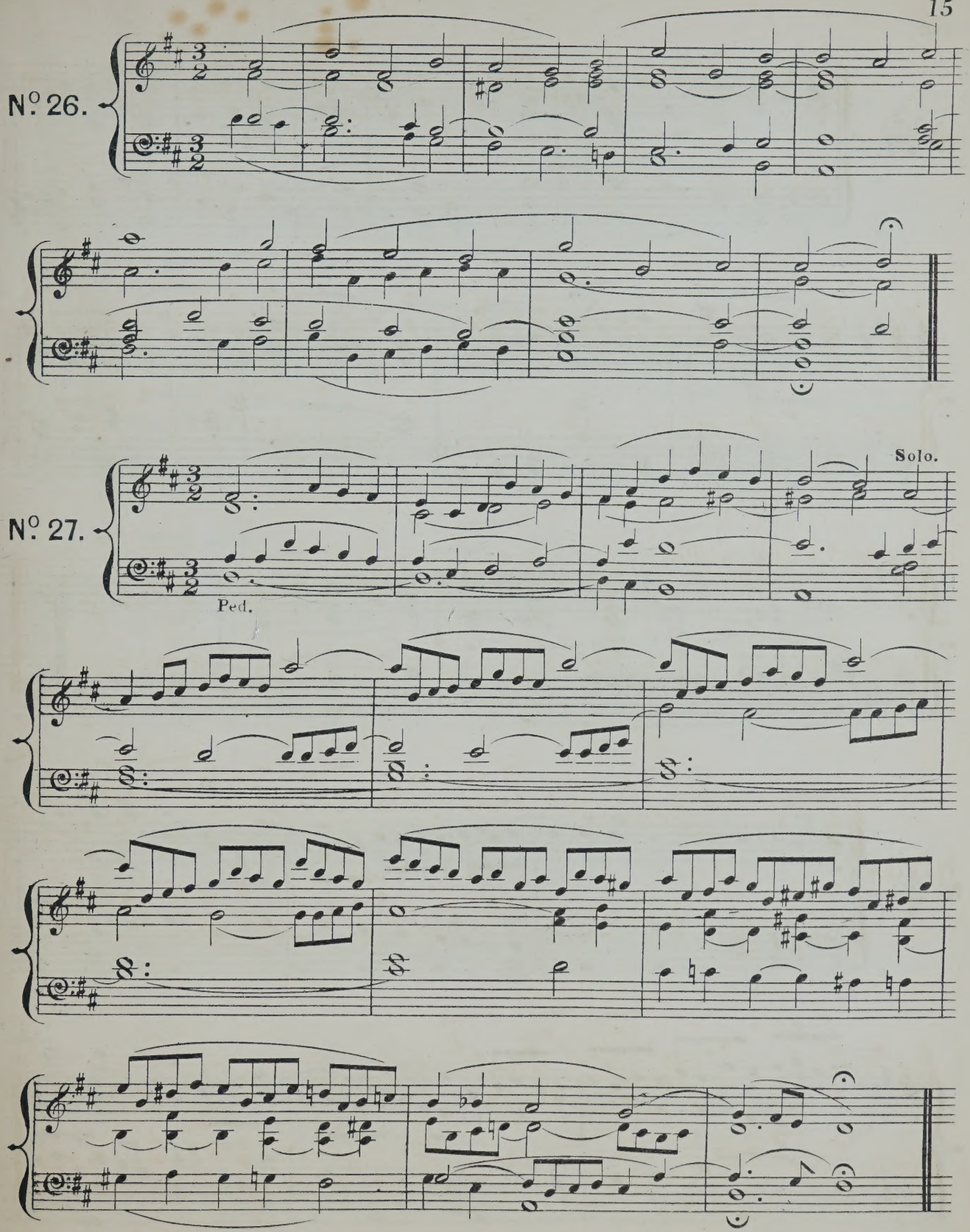
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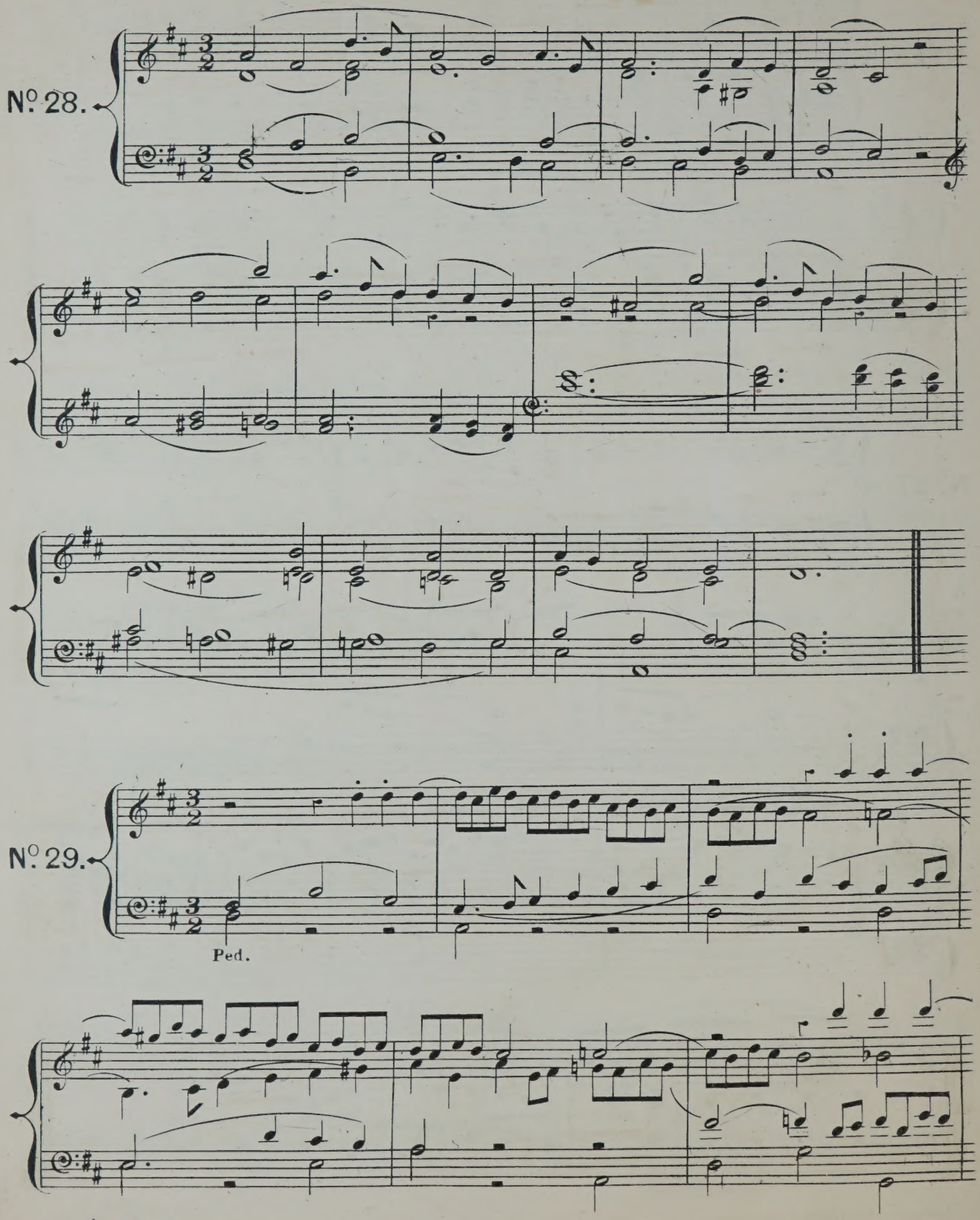
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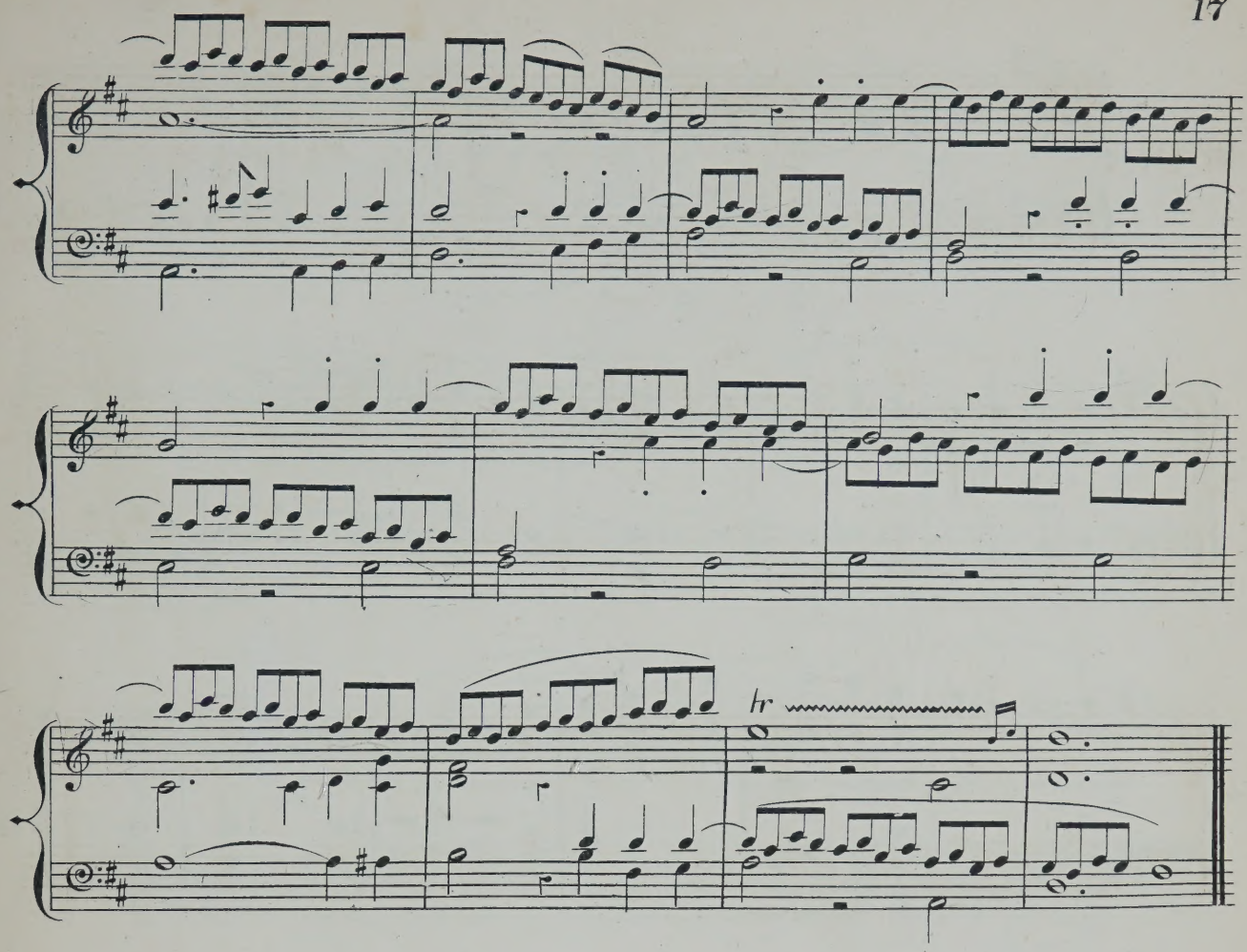
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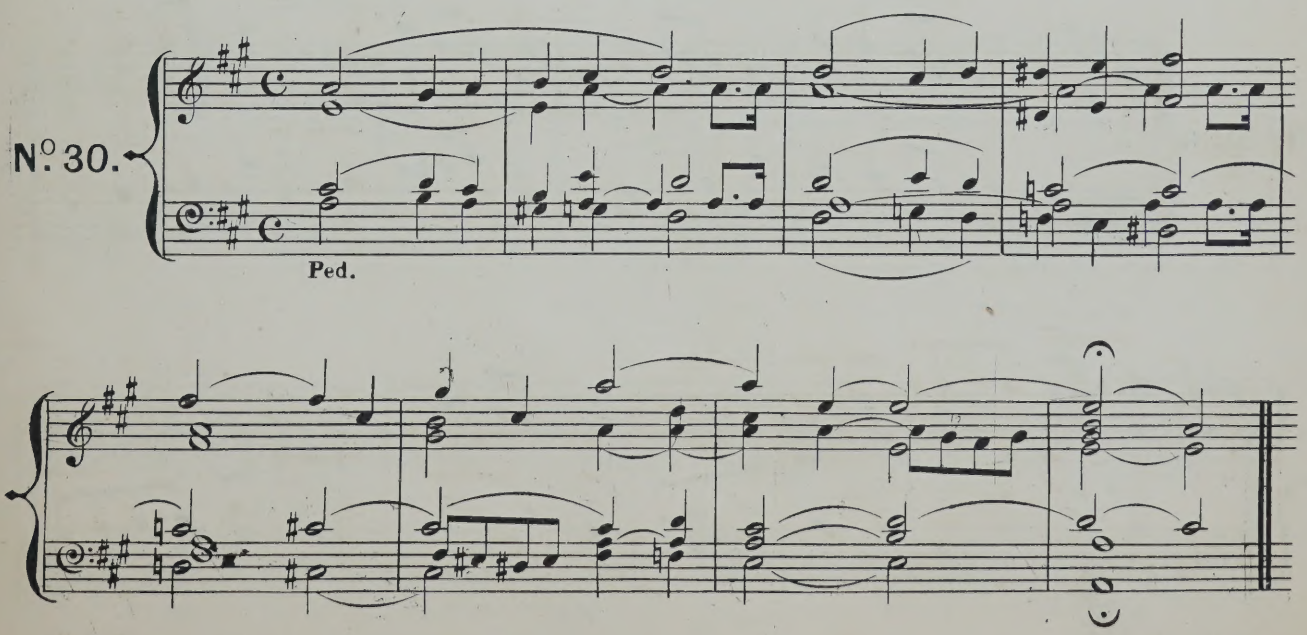
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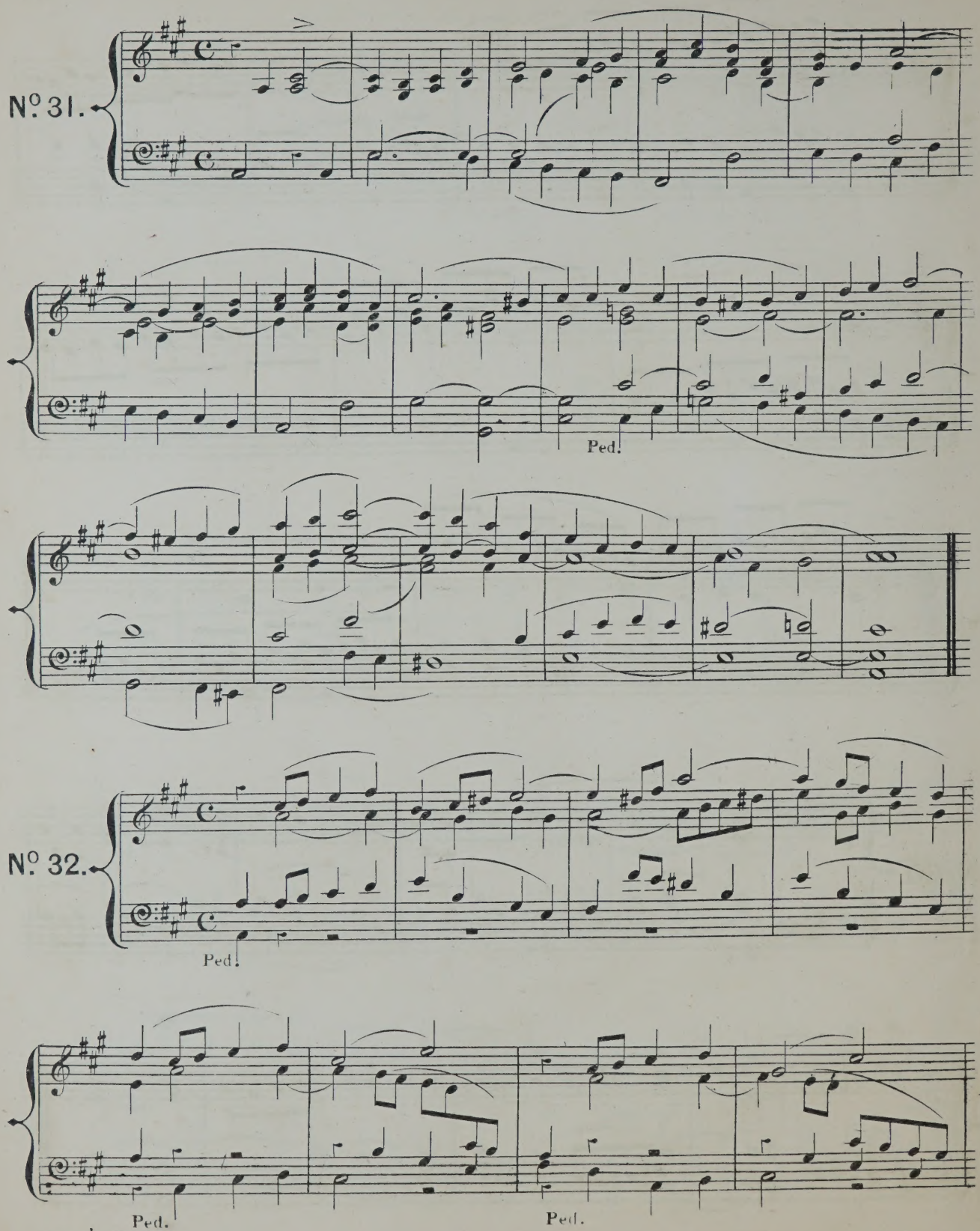
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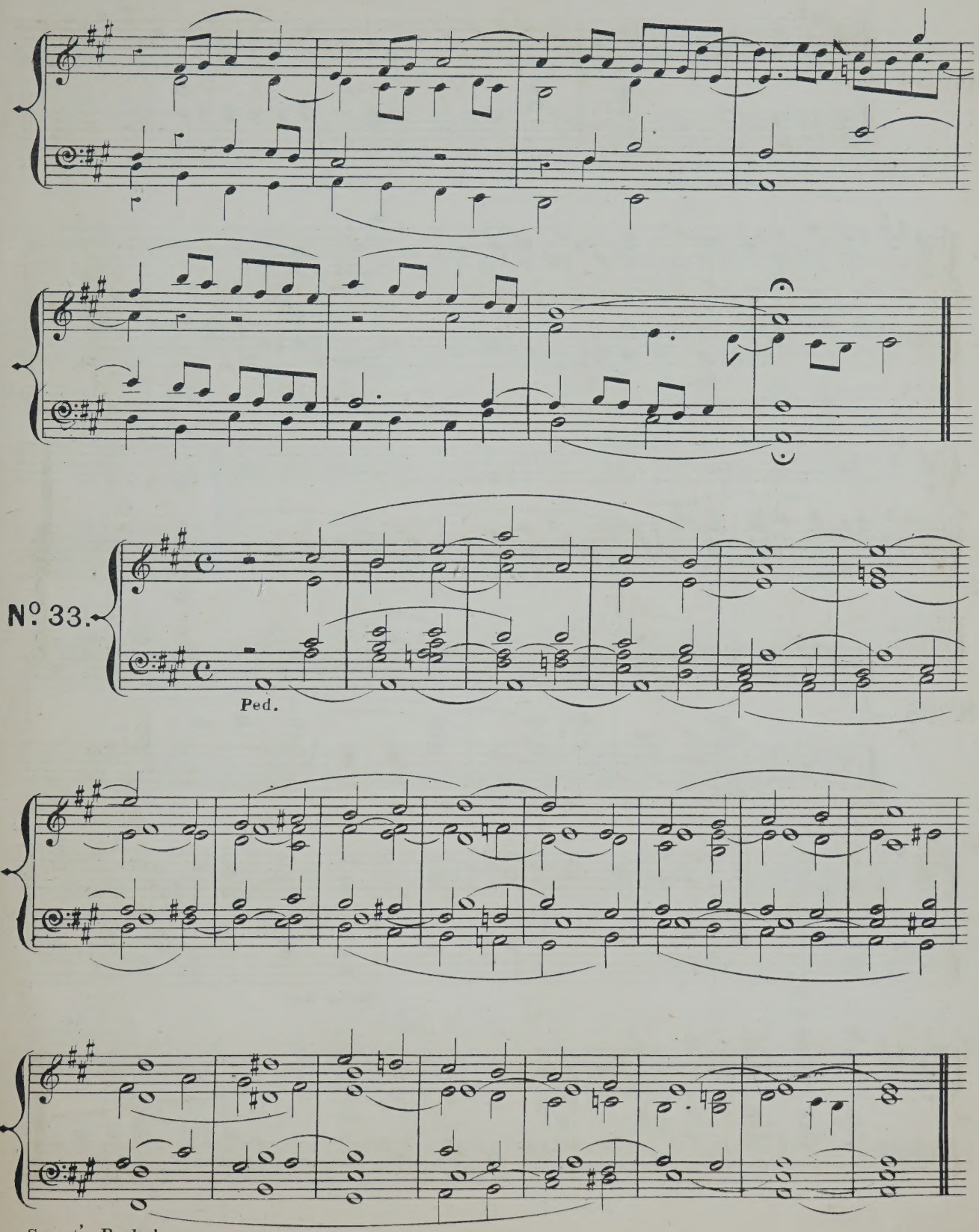
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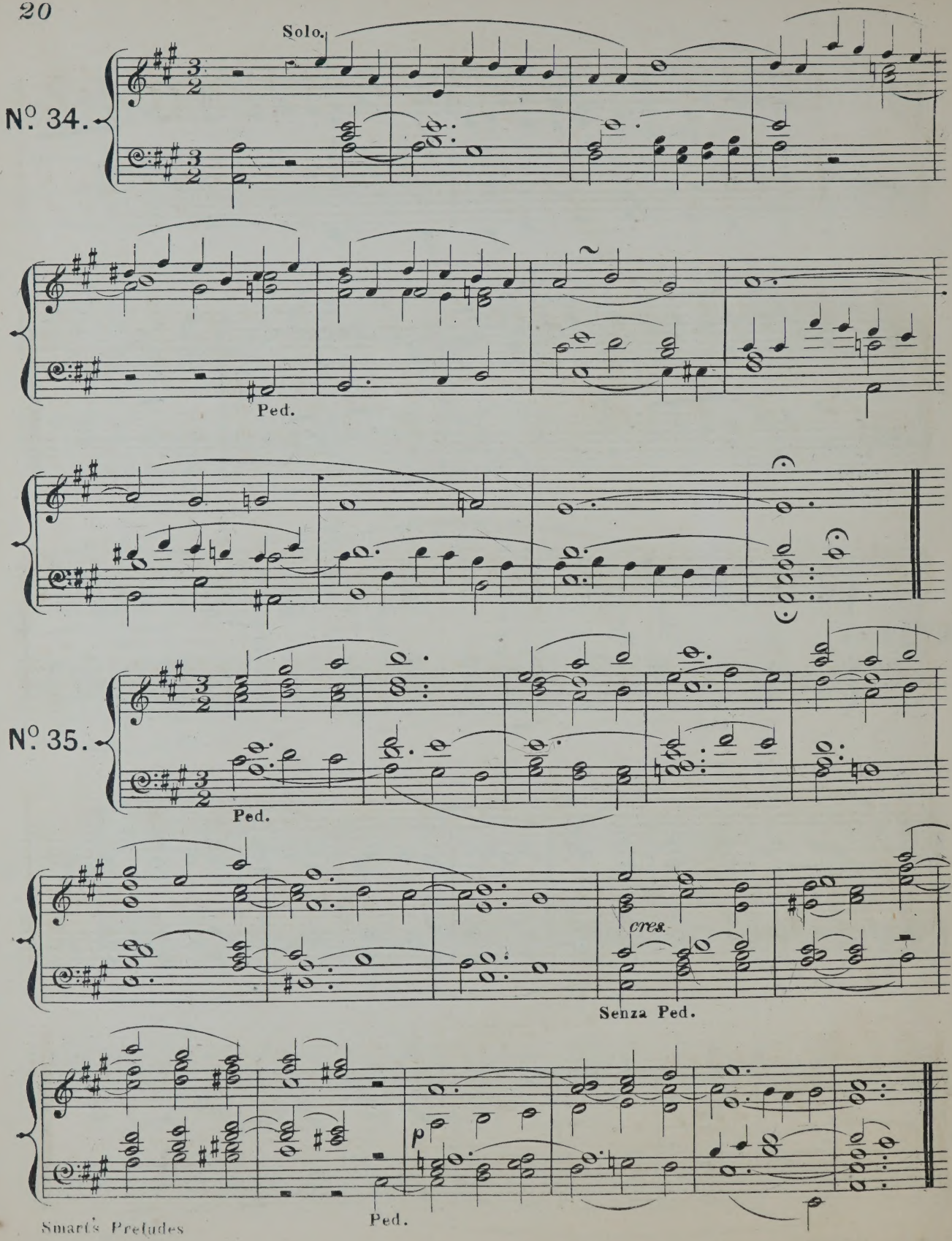
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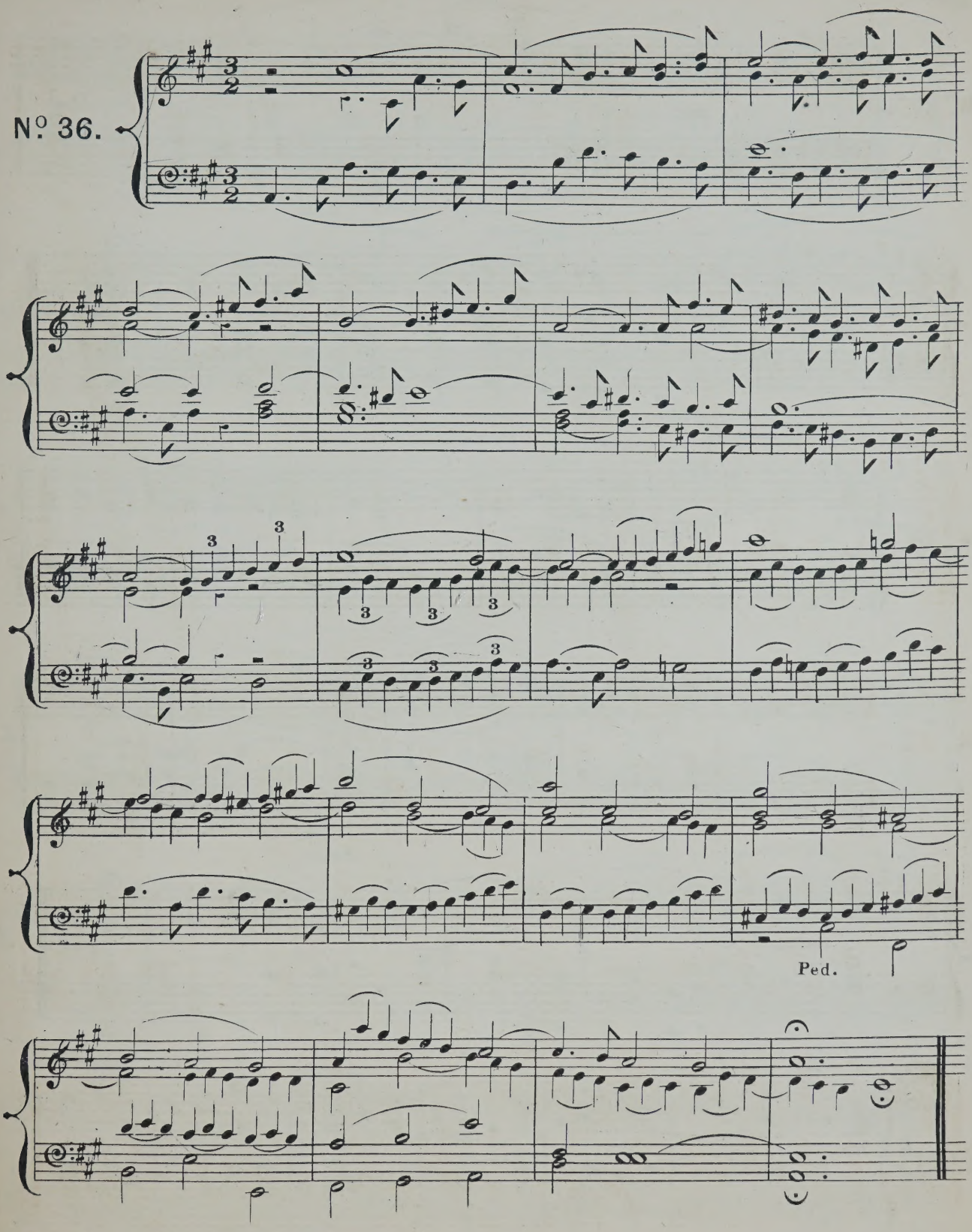
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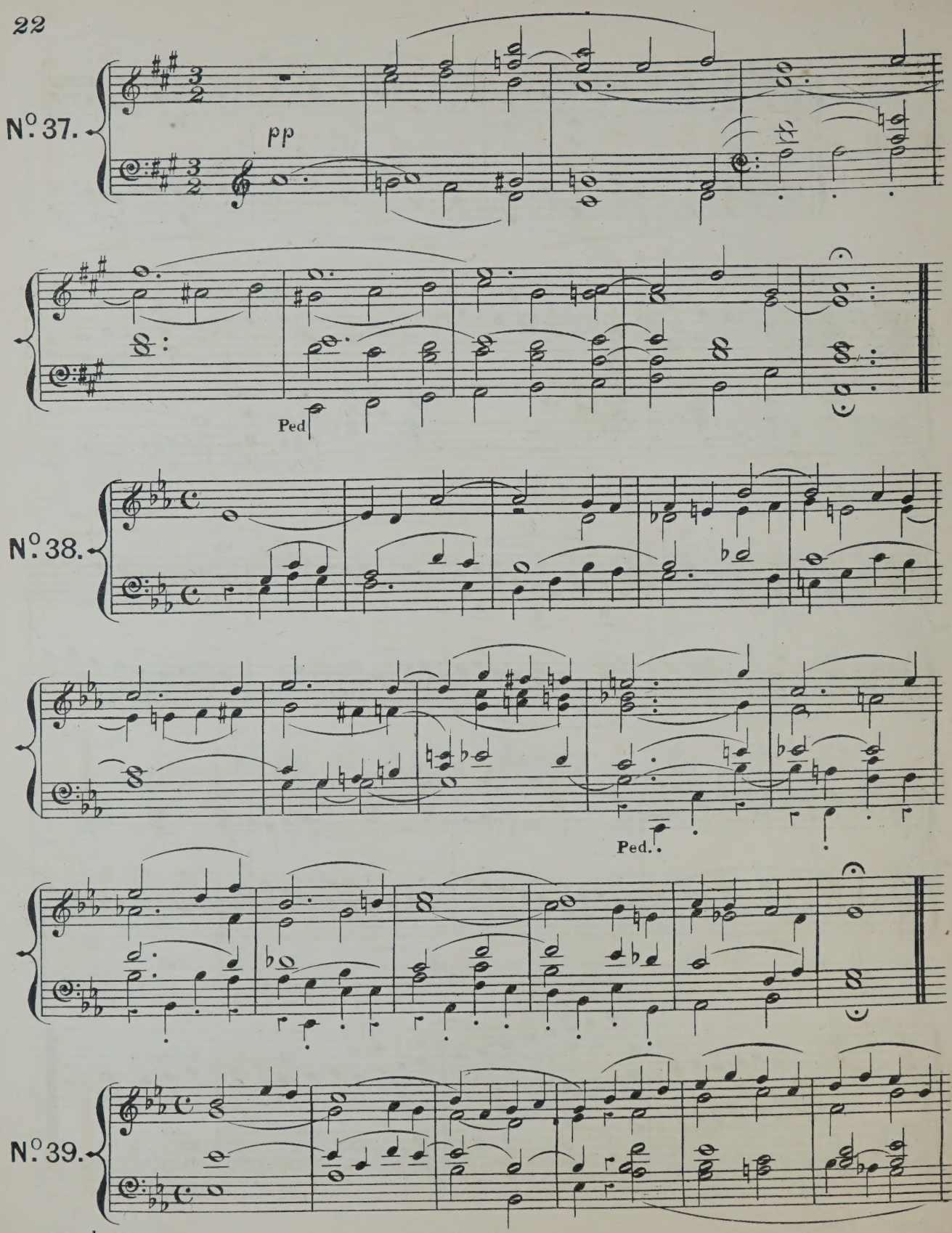
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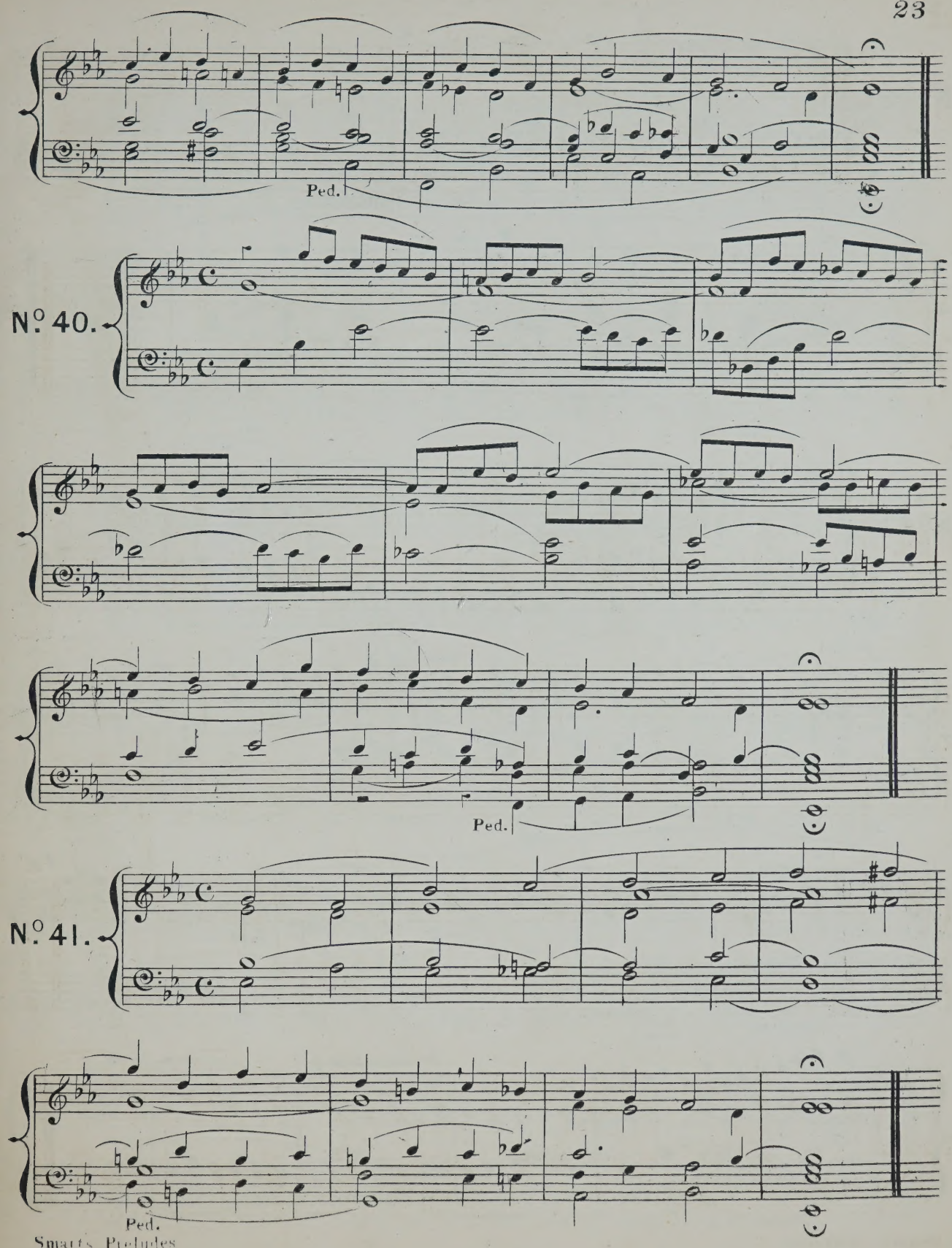
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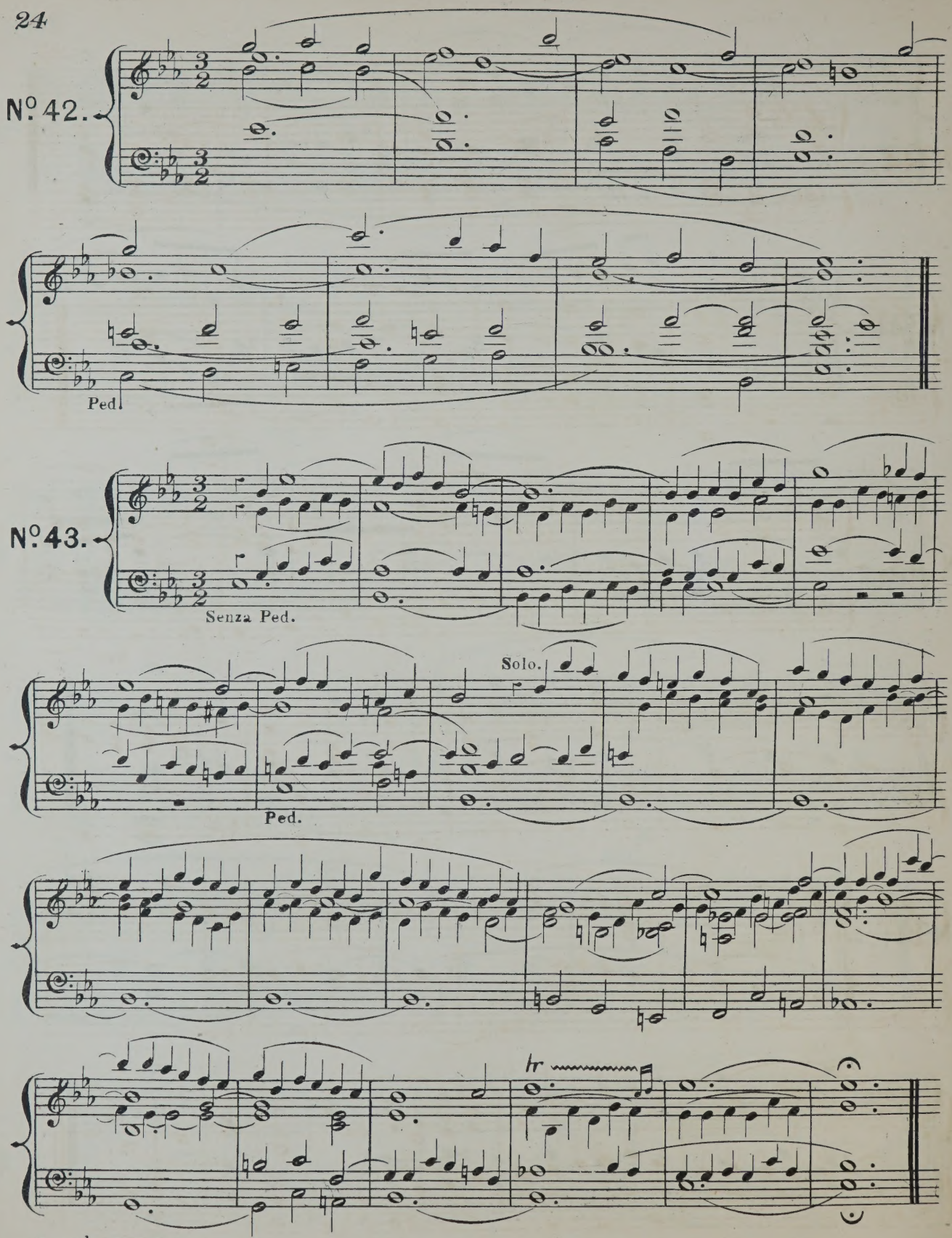
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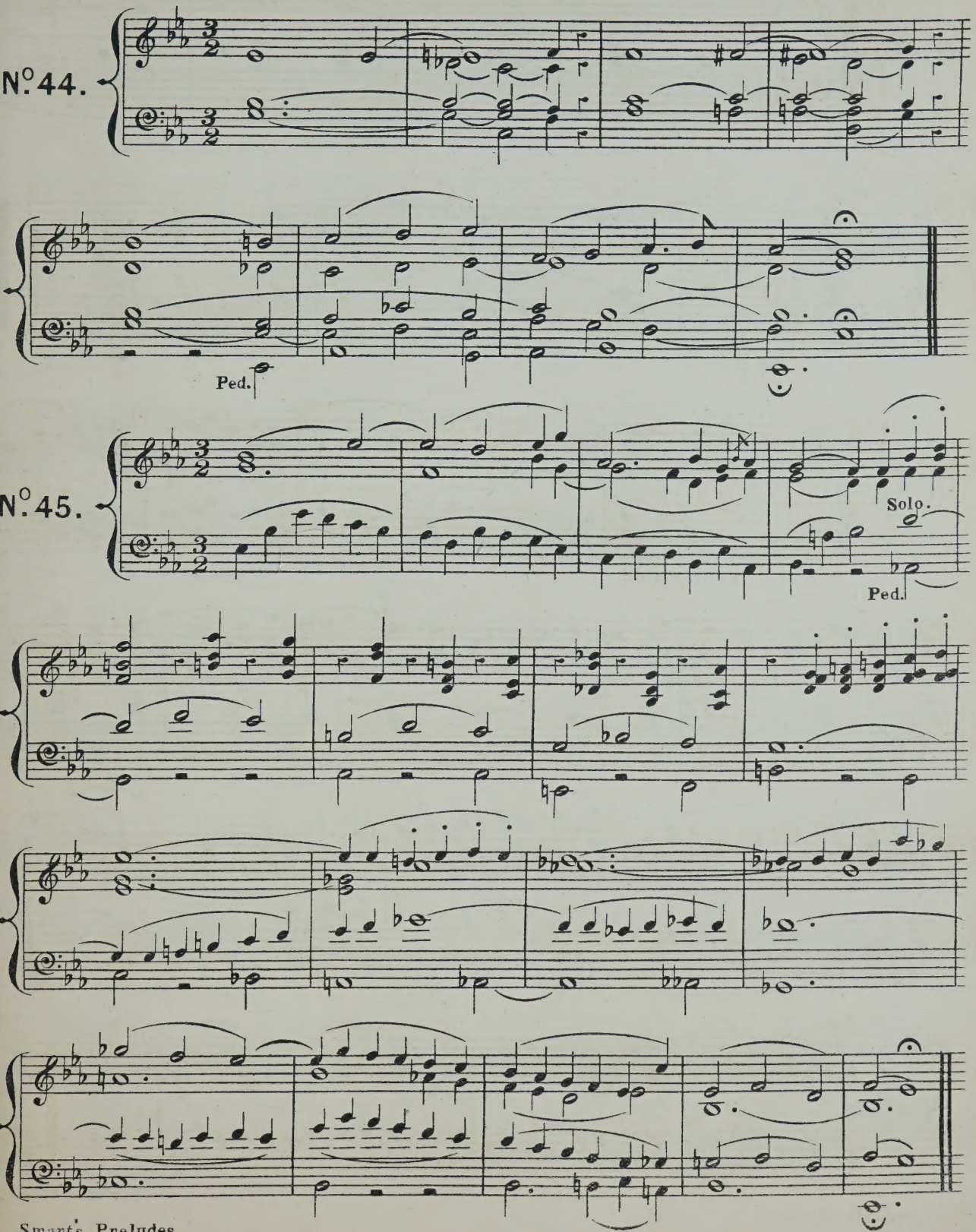
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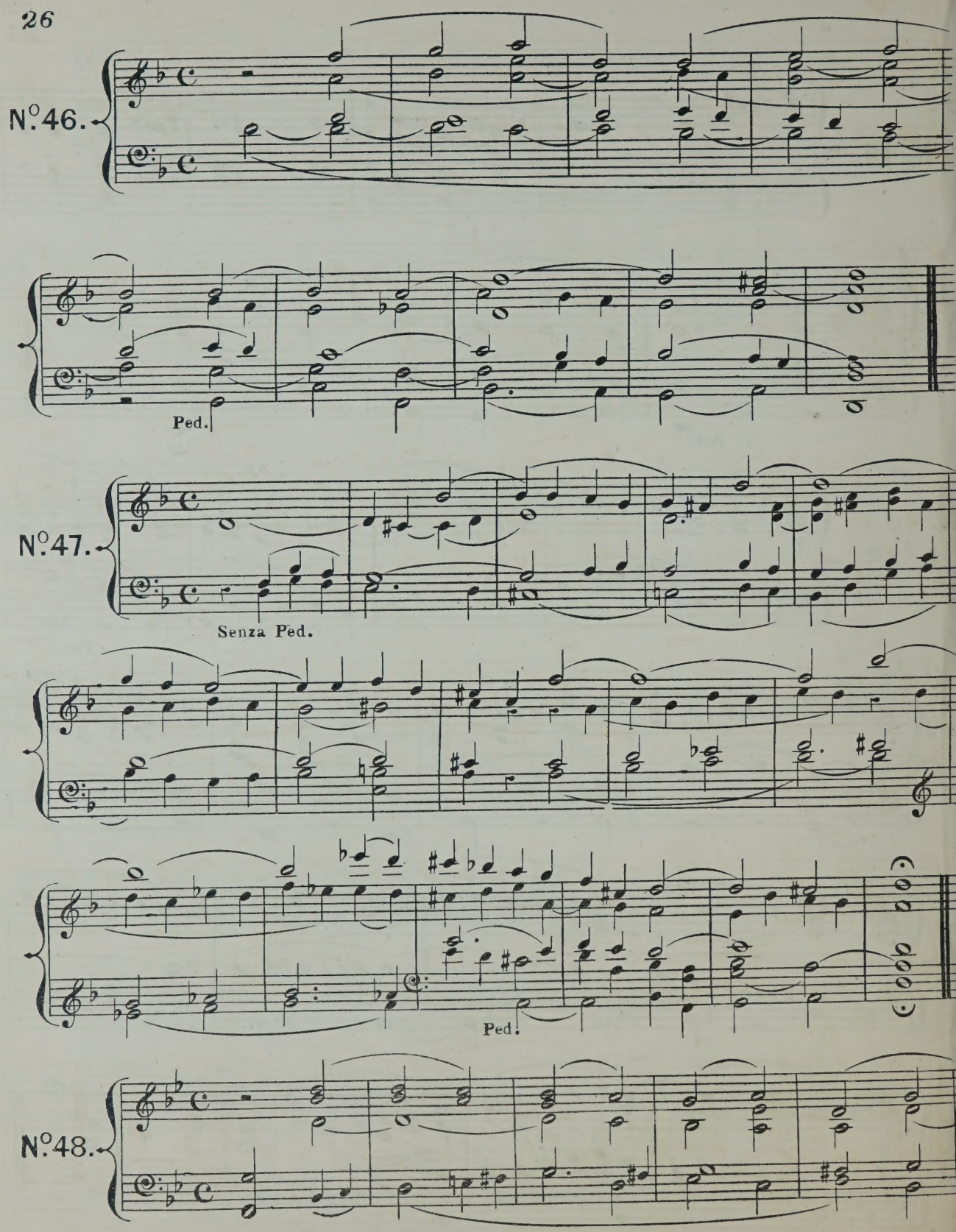
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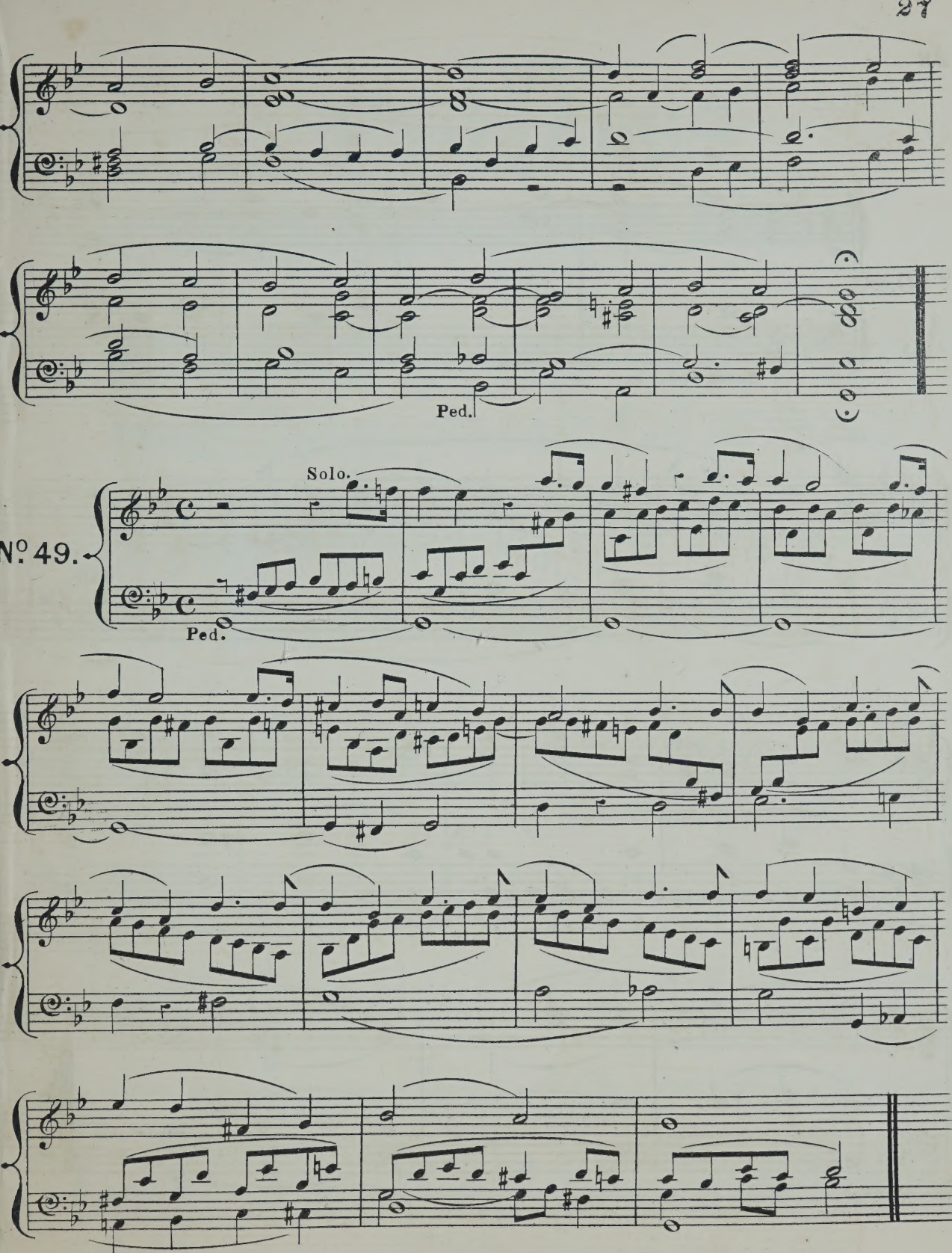

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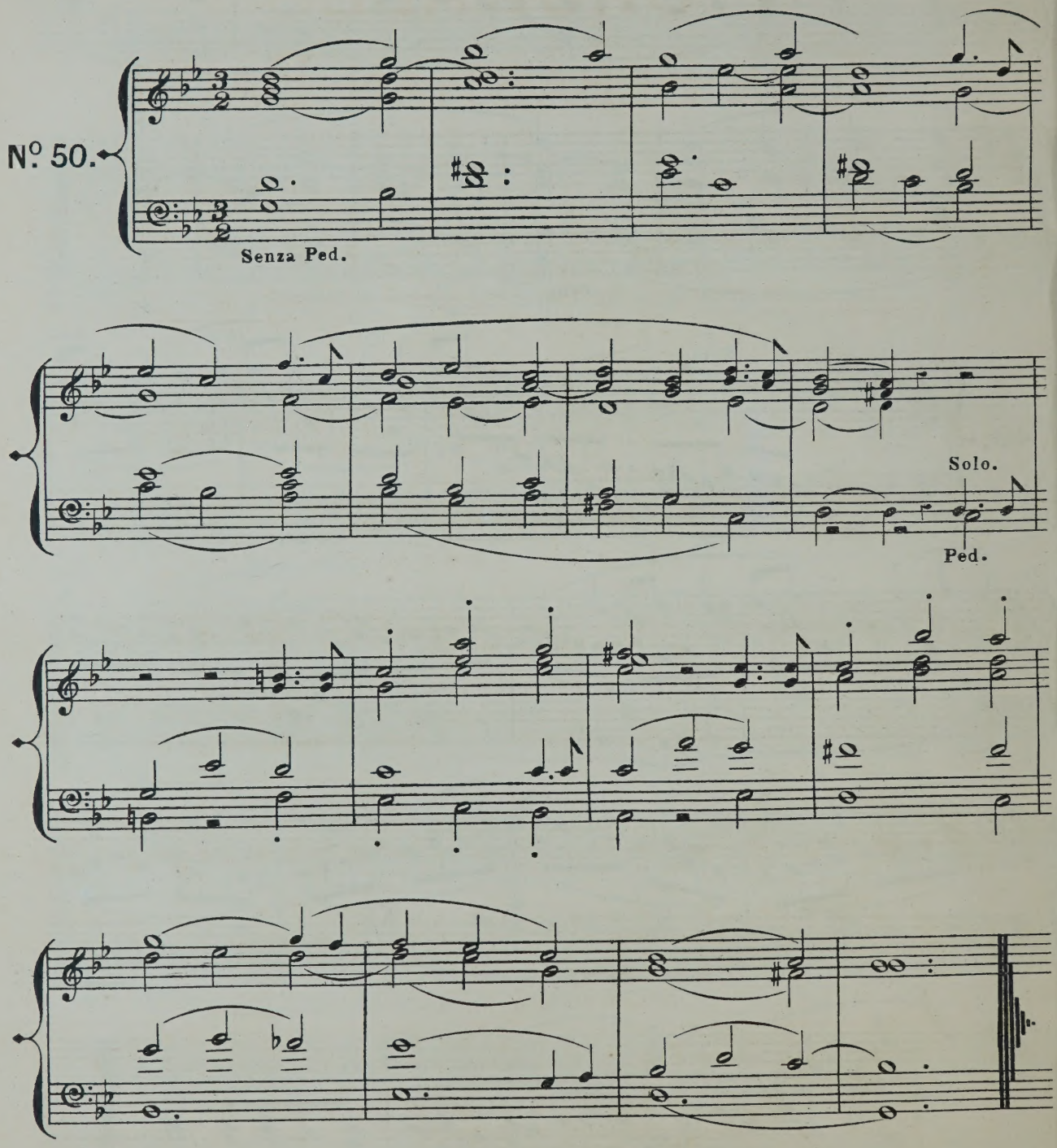
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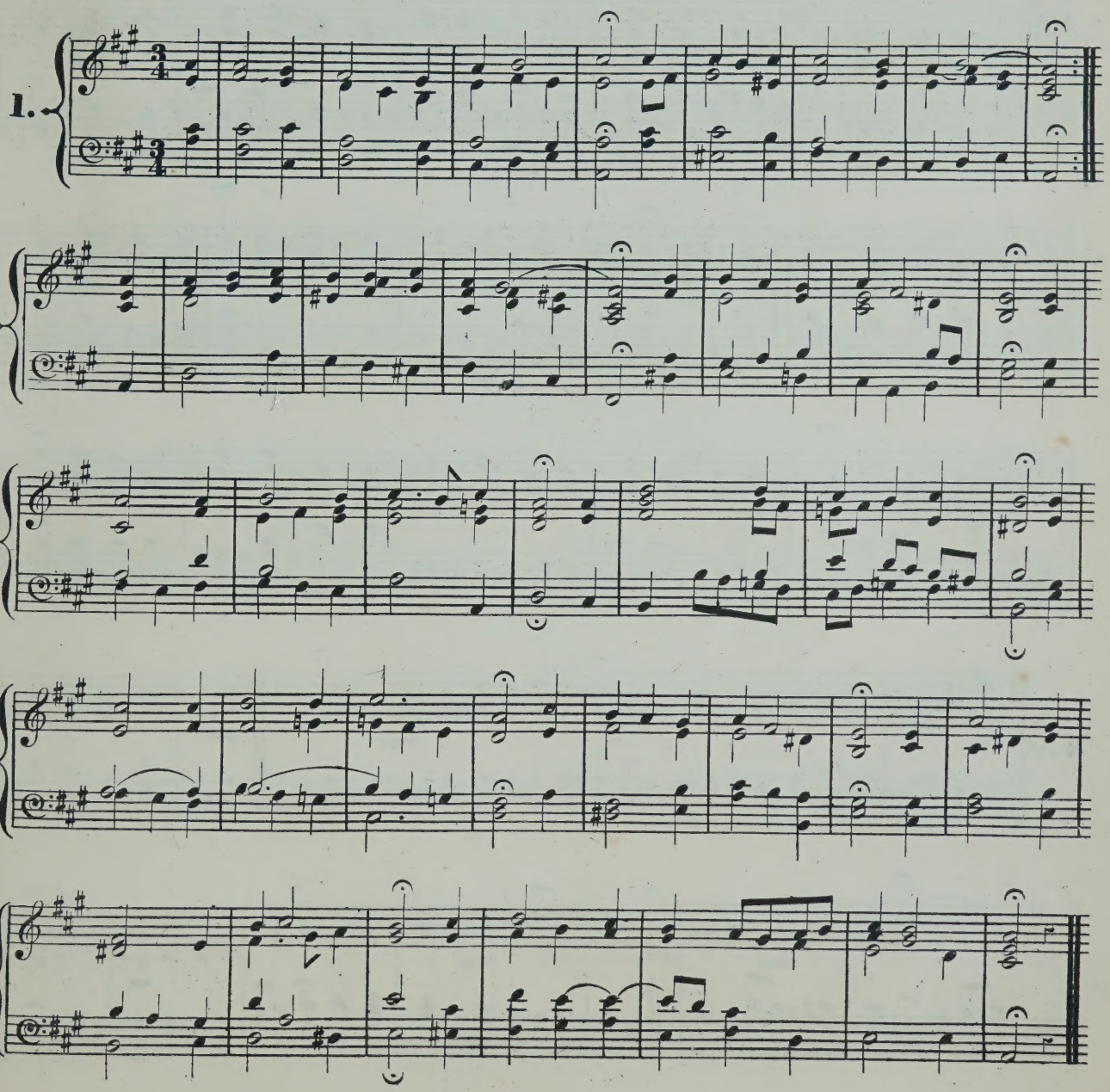
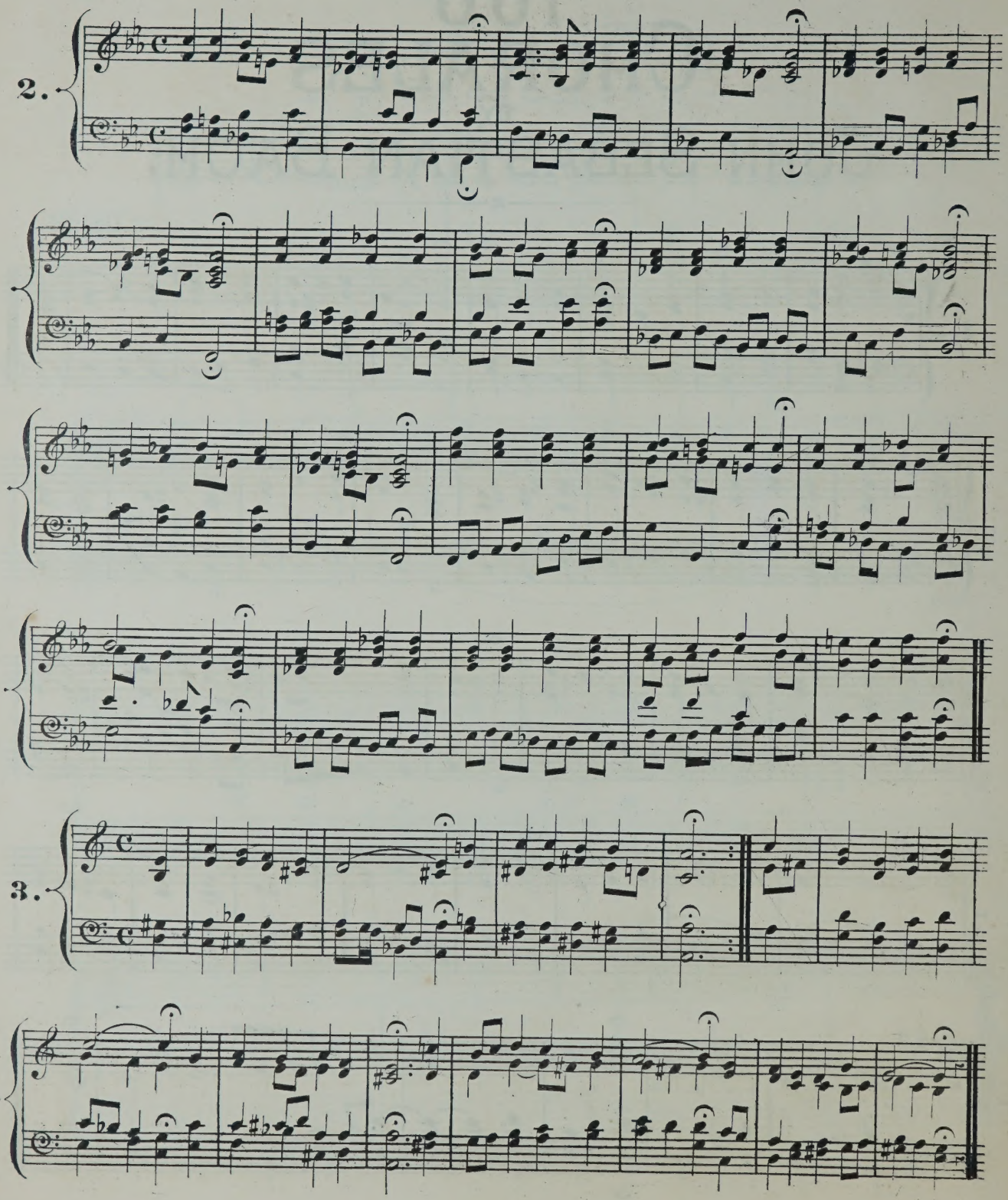
100 CHORALES
BY
JOHN SEBASTIAN BACH.

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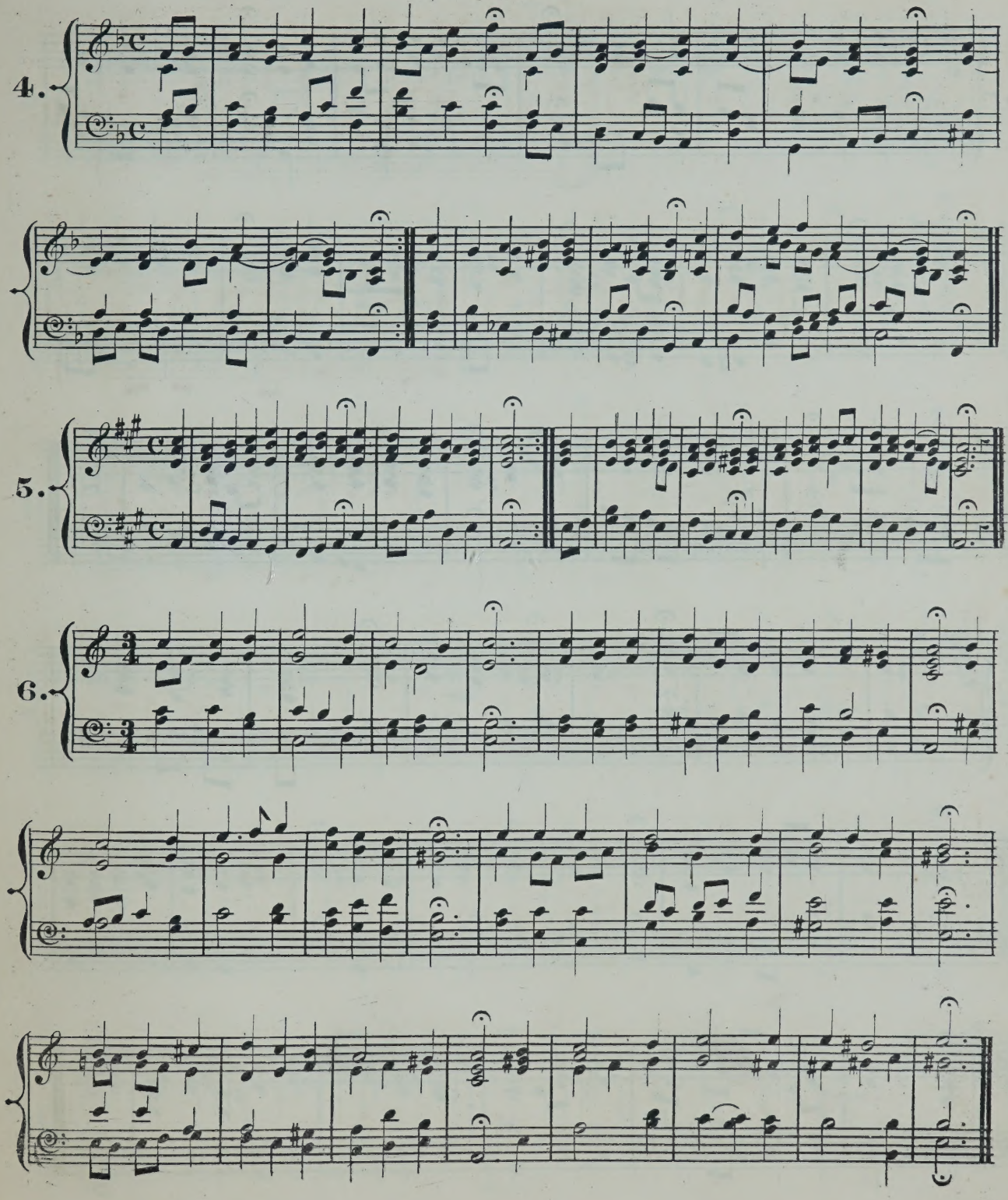
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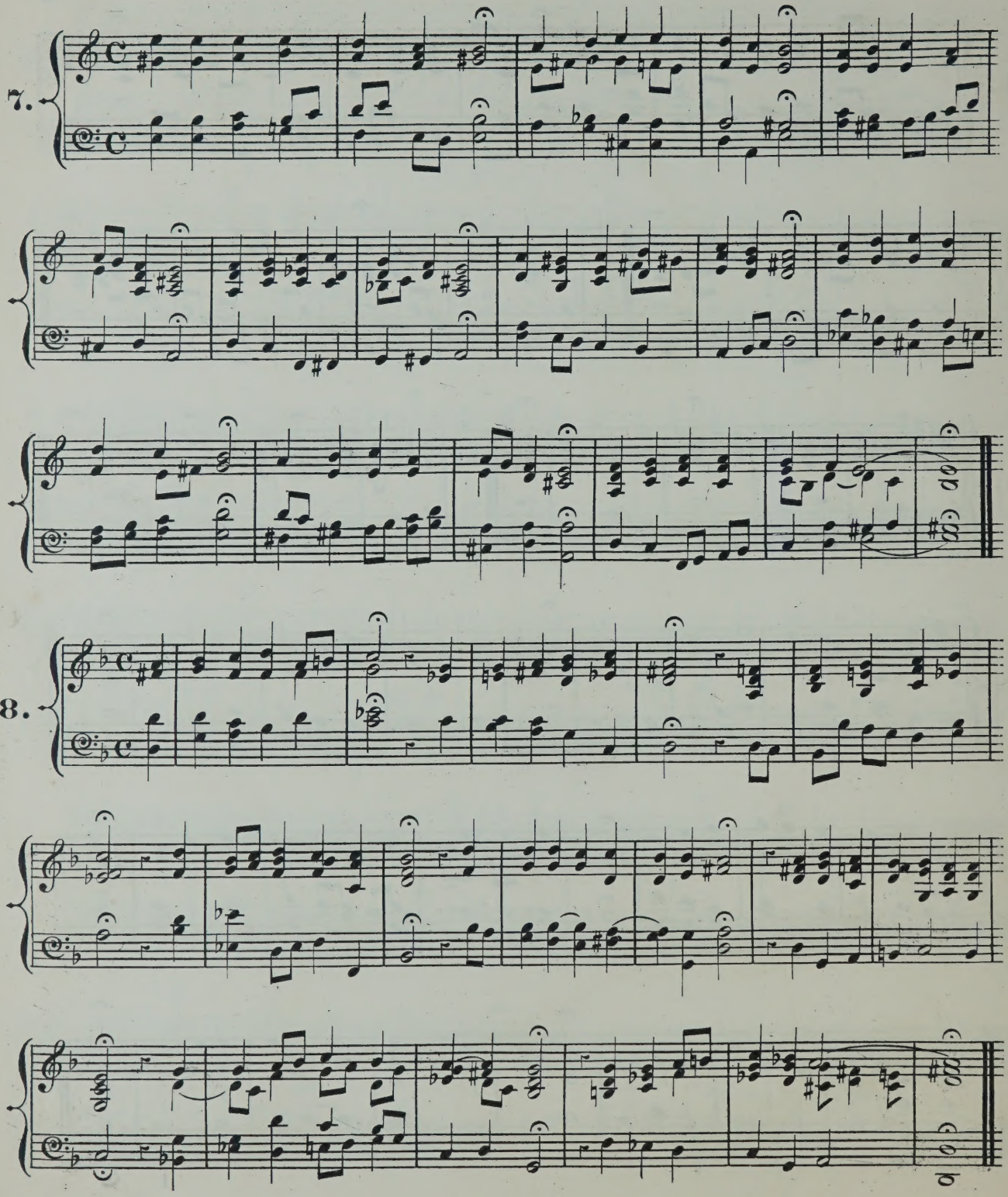
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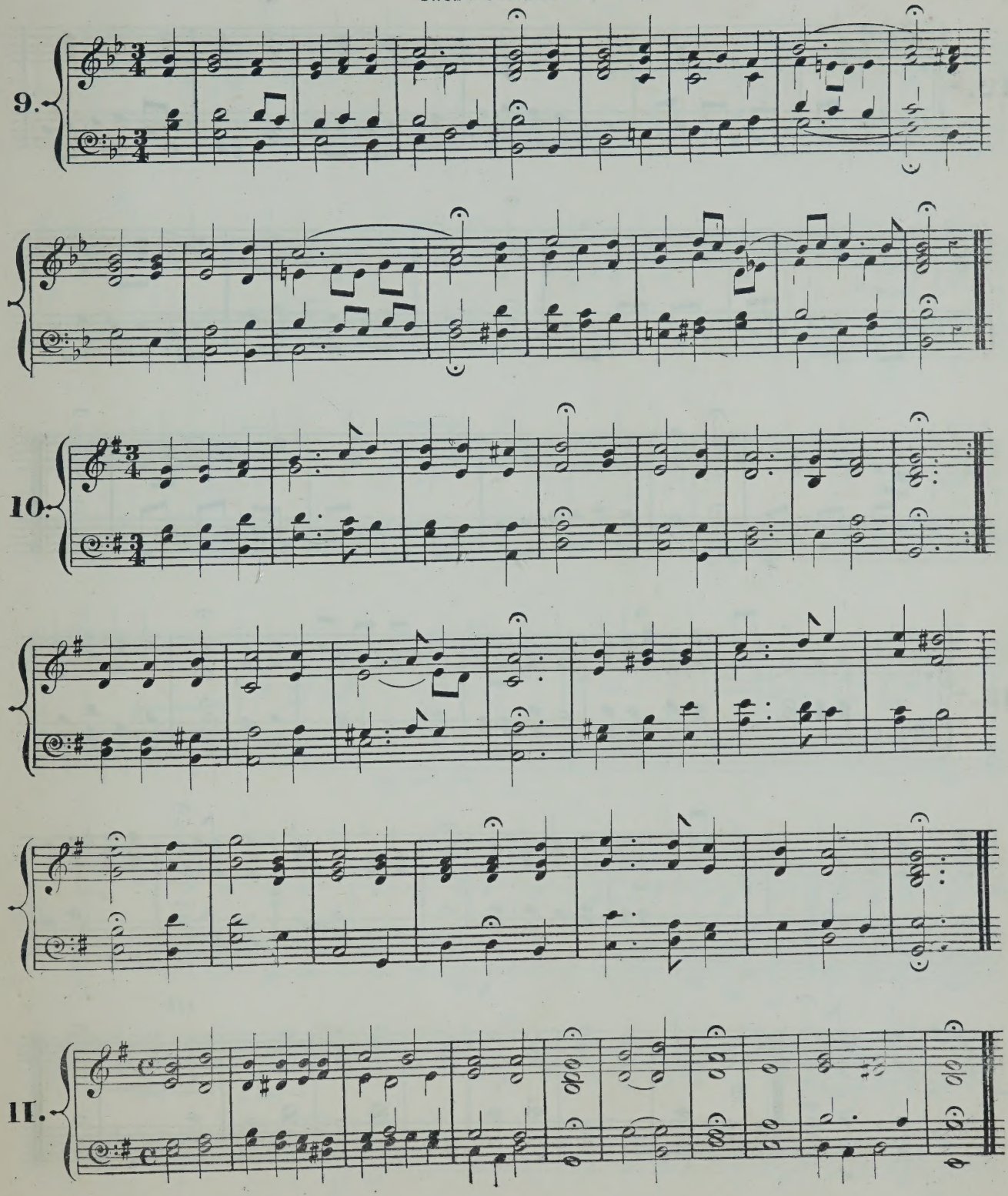
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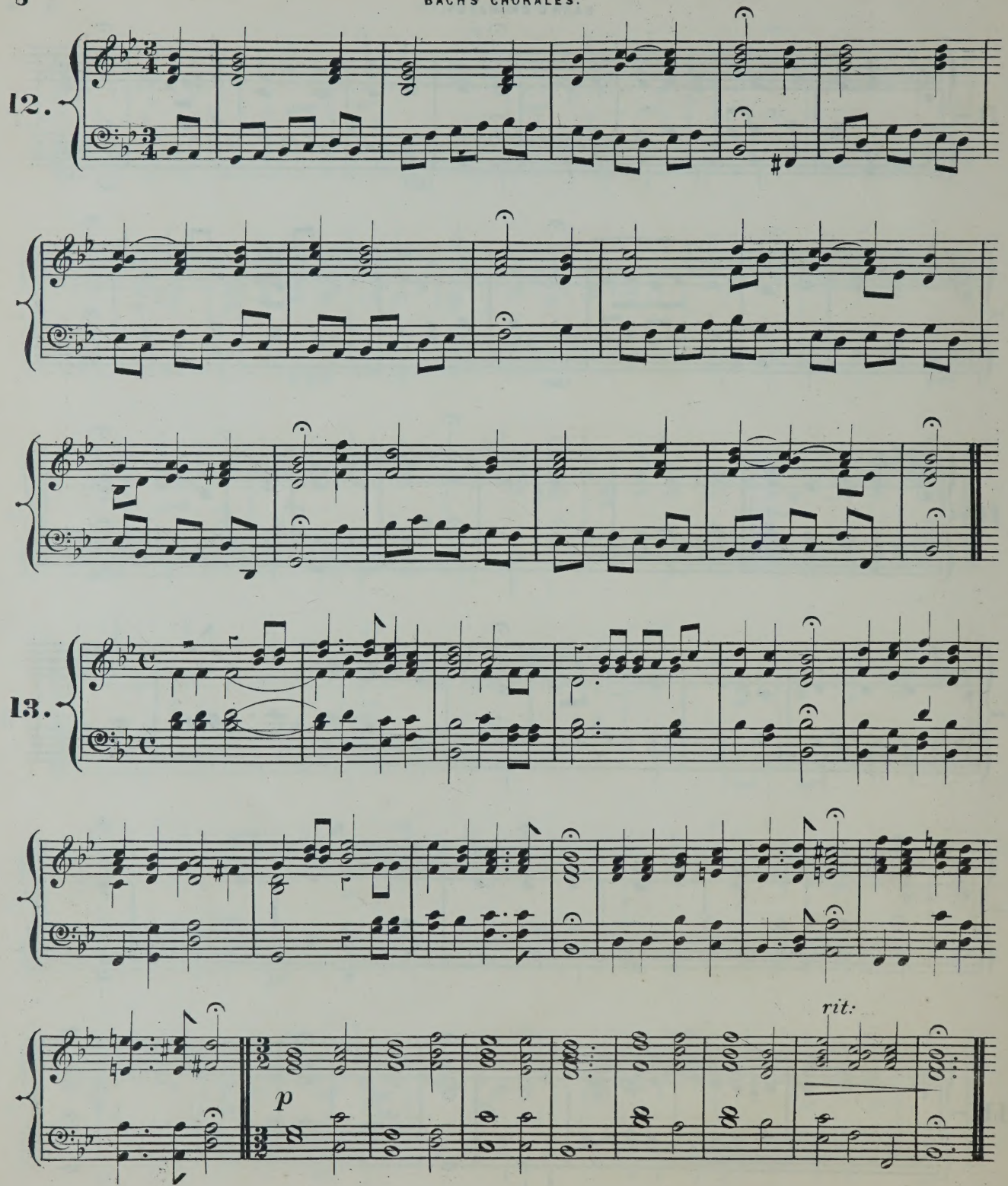
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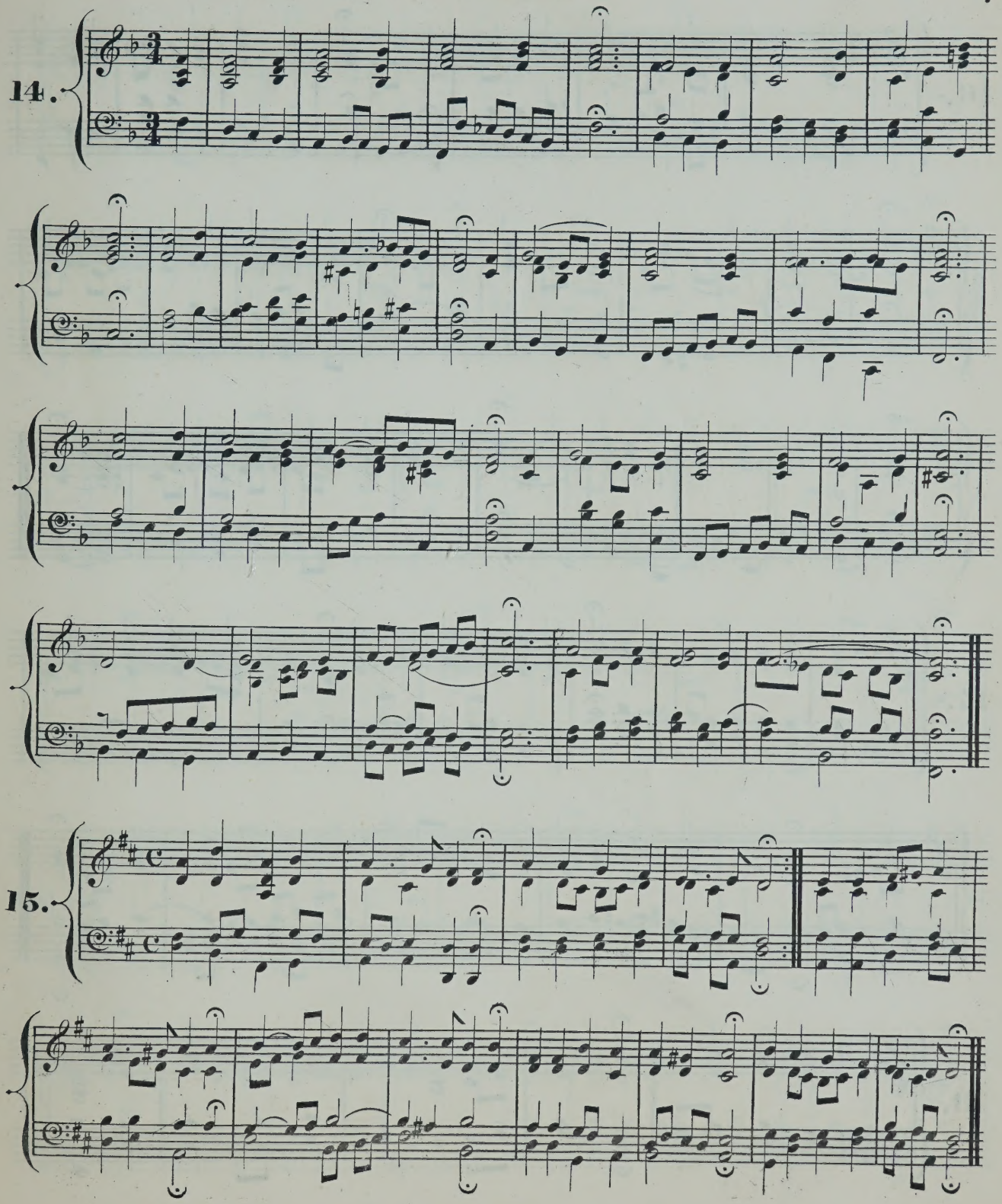
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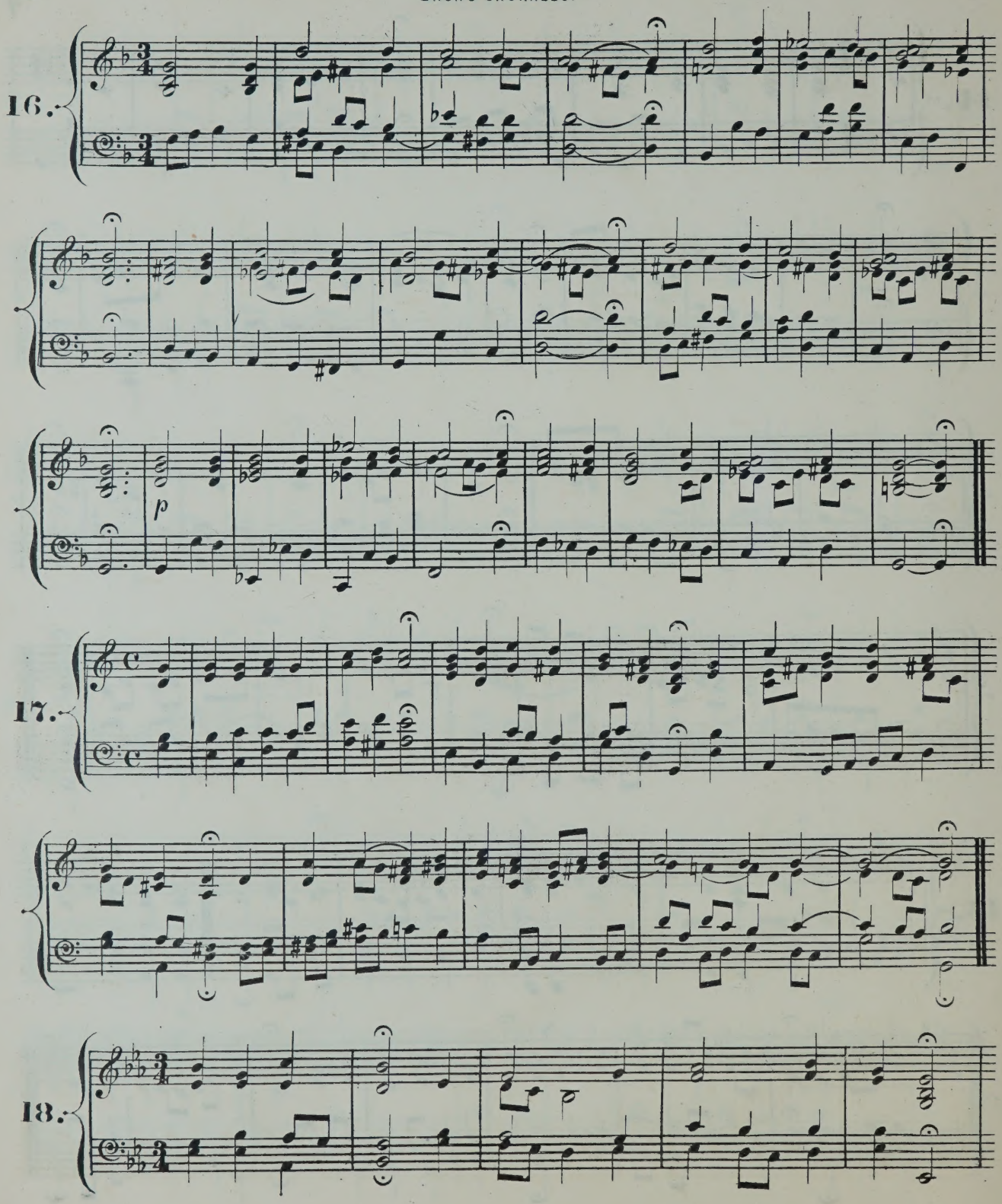
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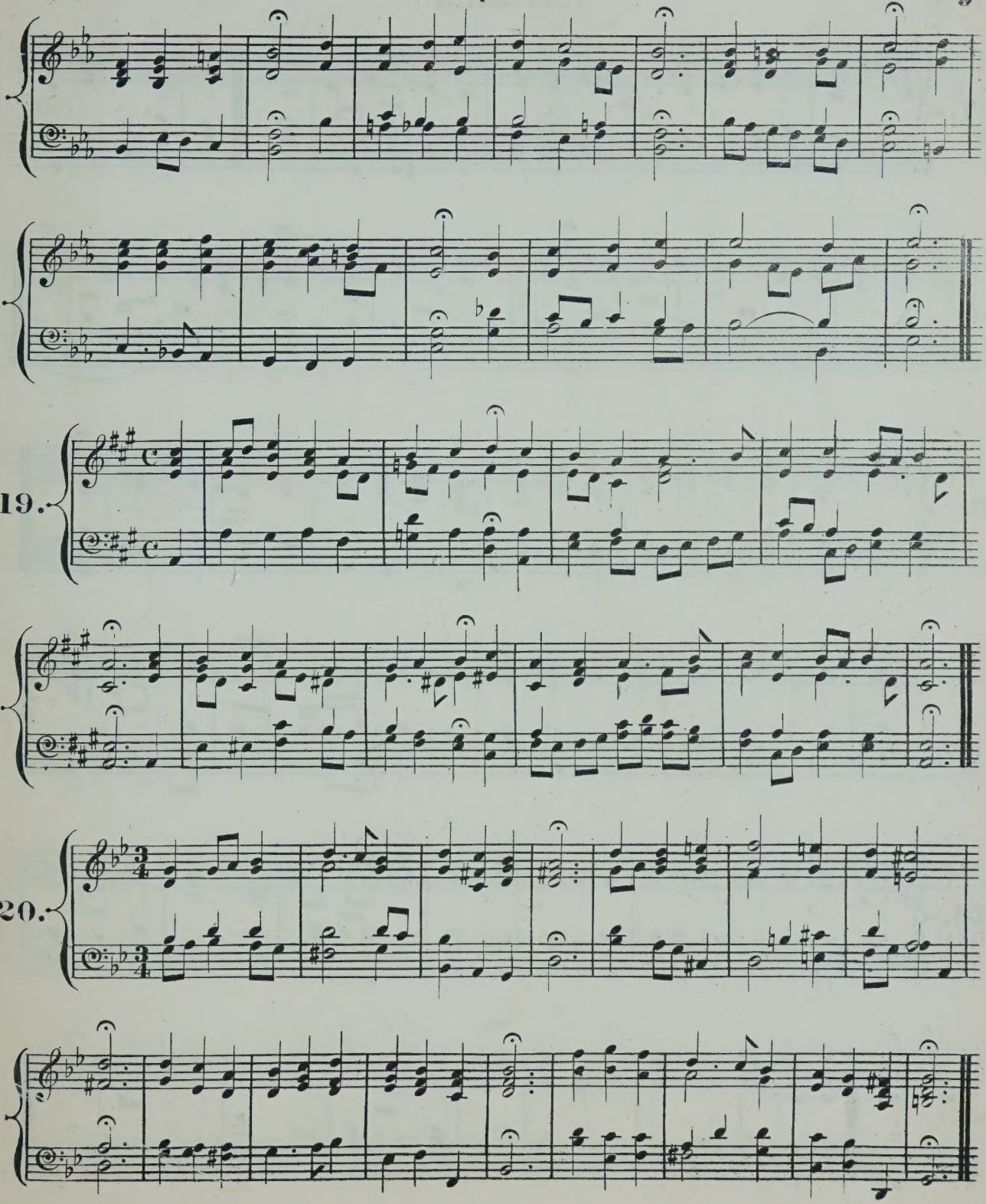
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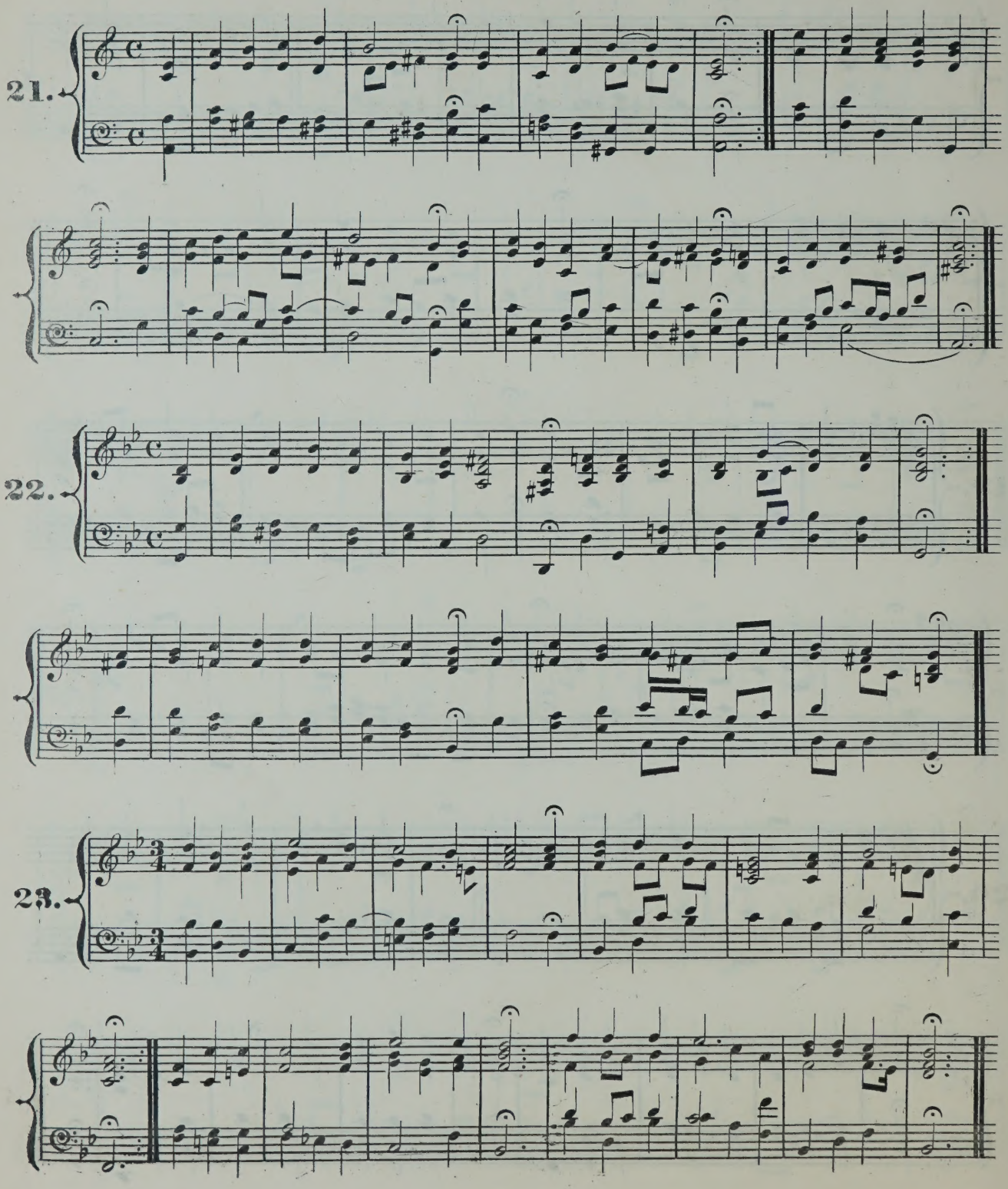
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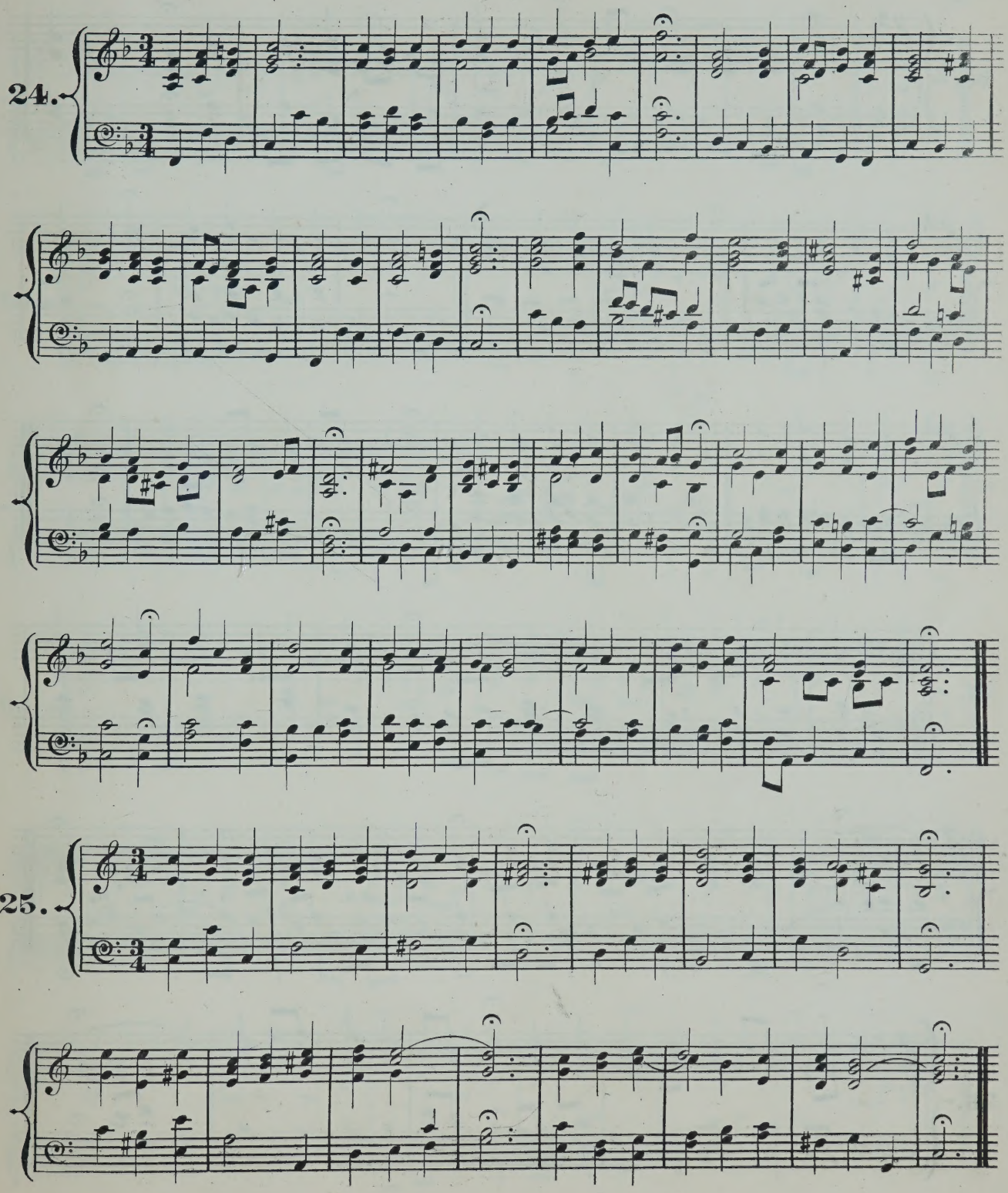
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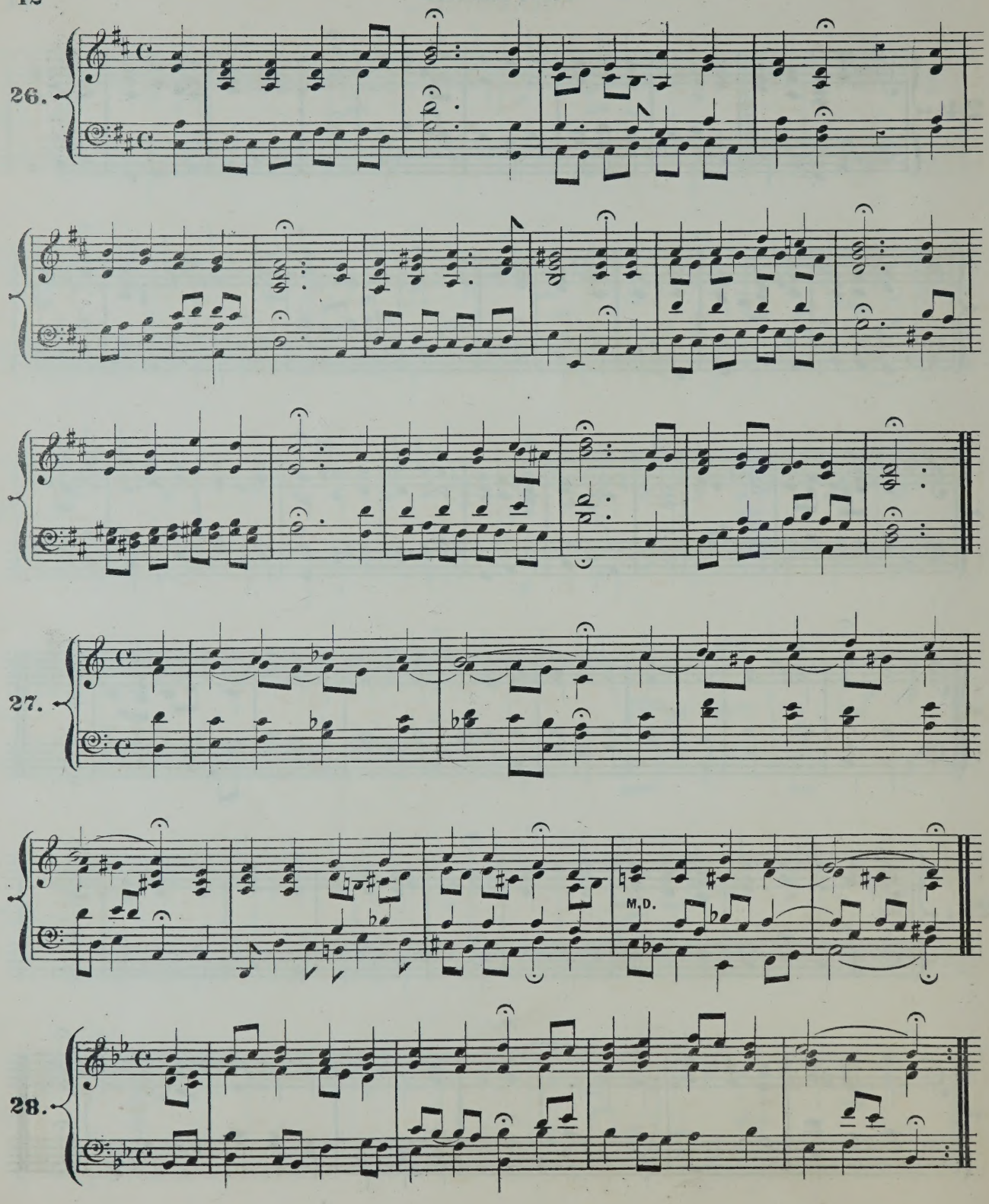
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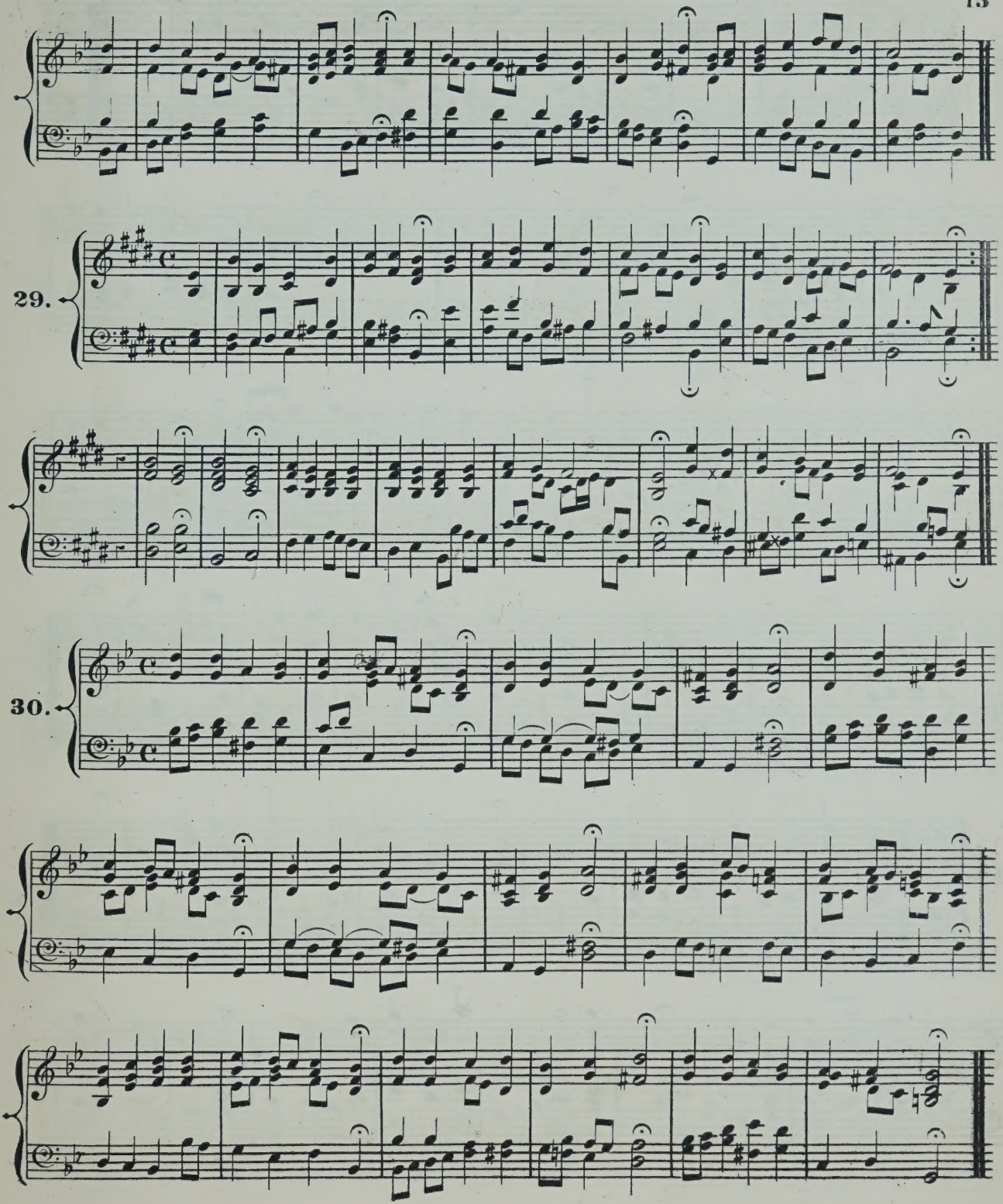
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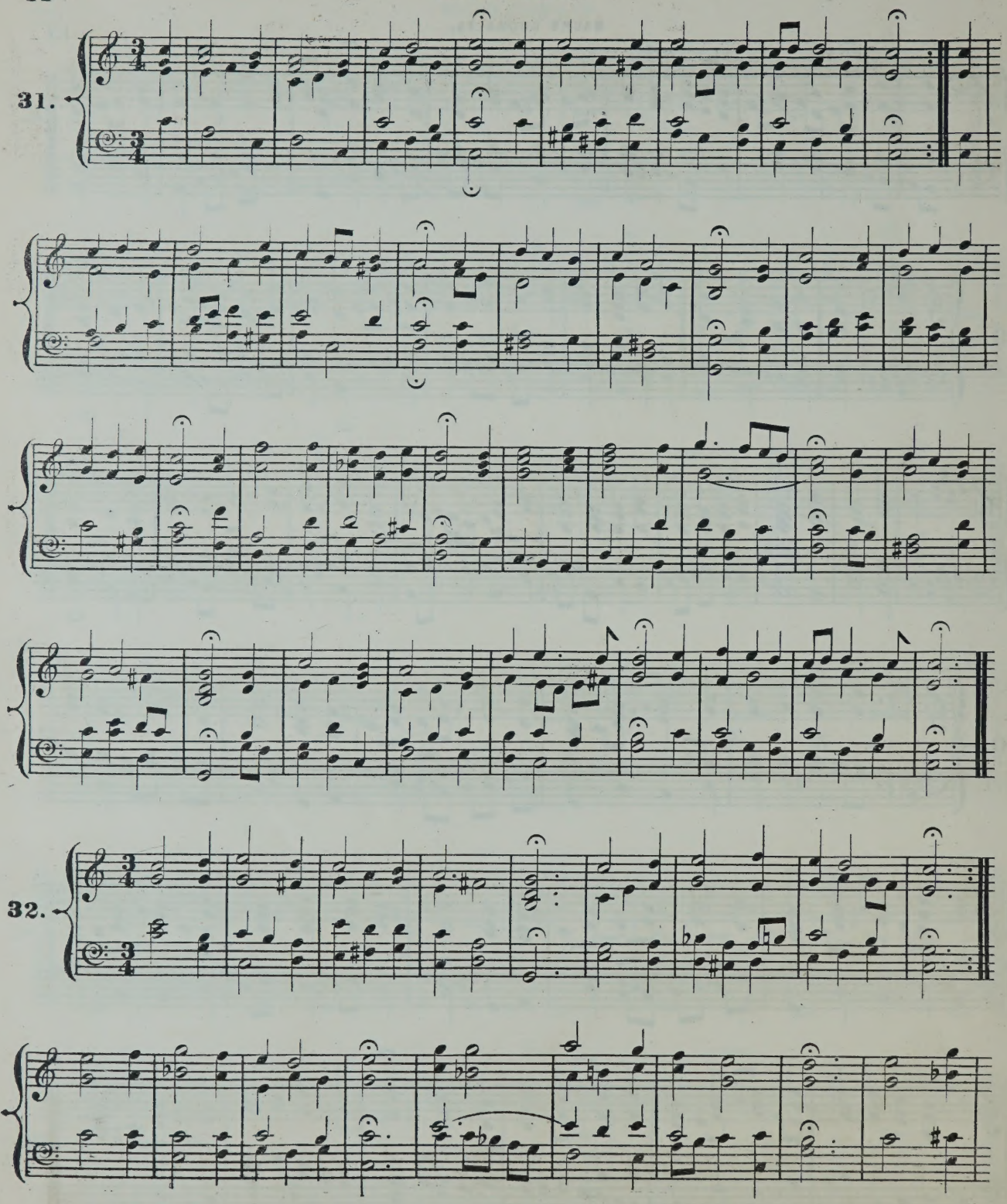
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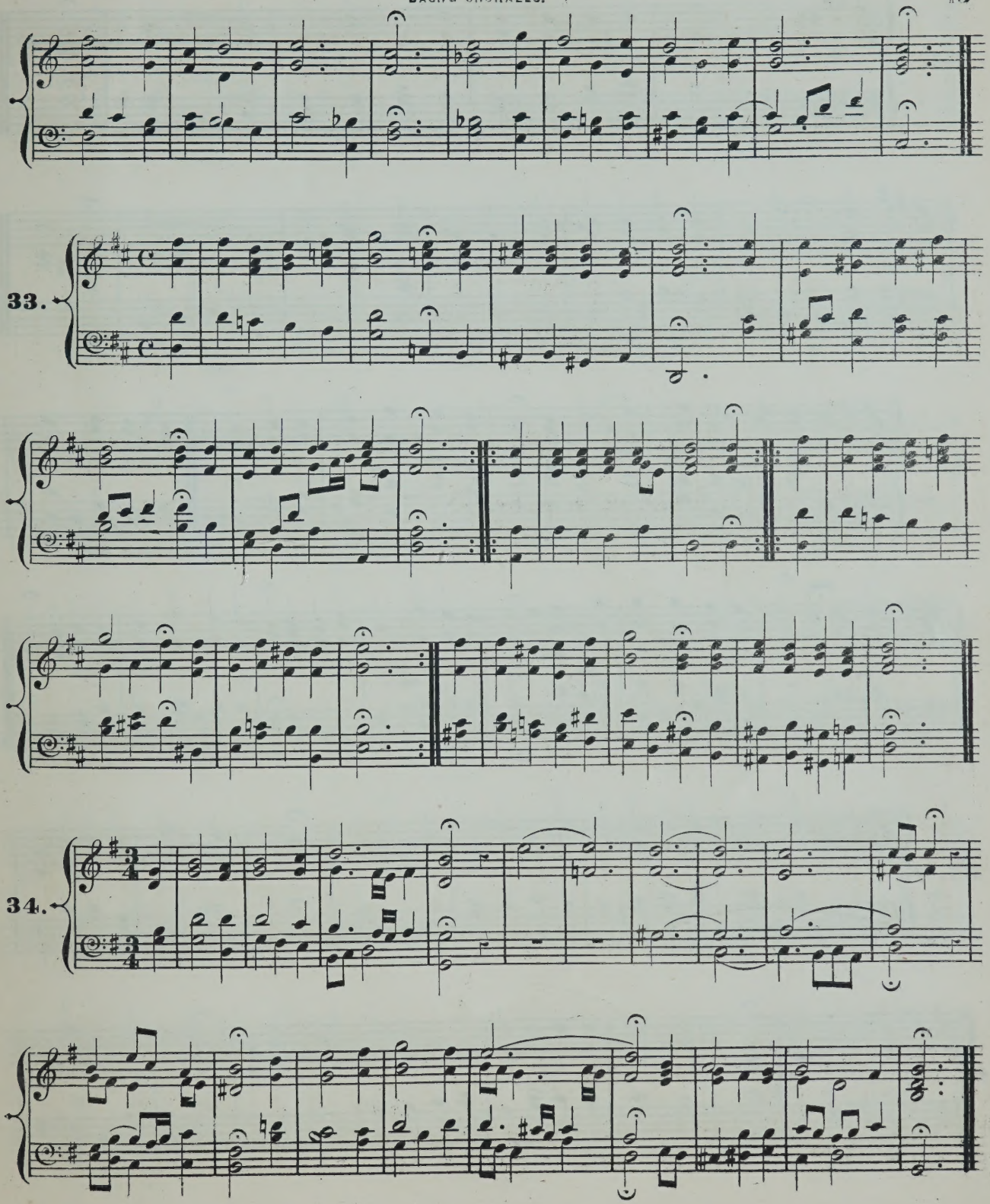
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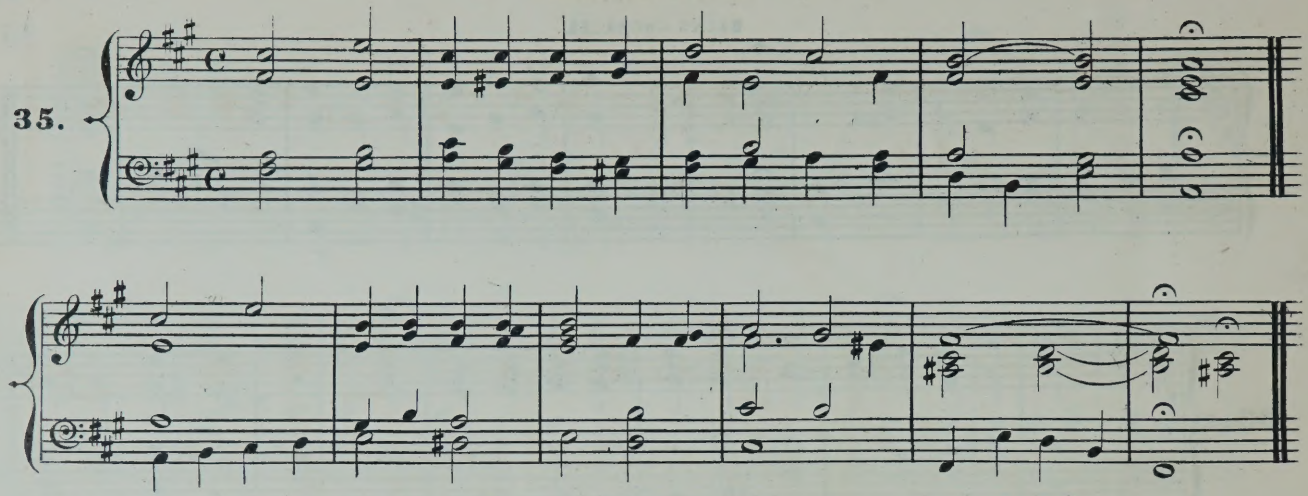

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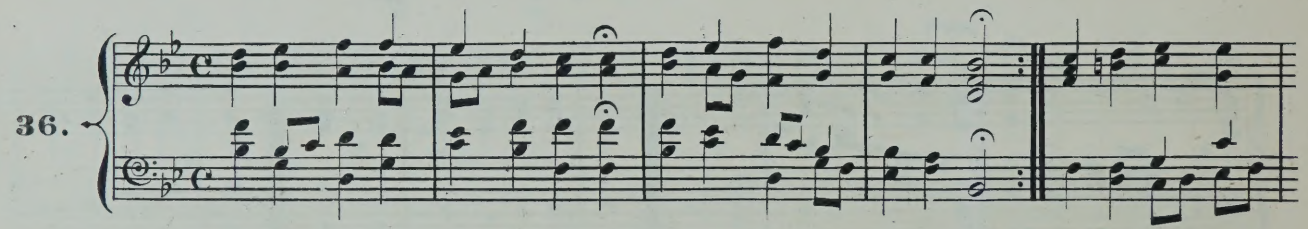

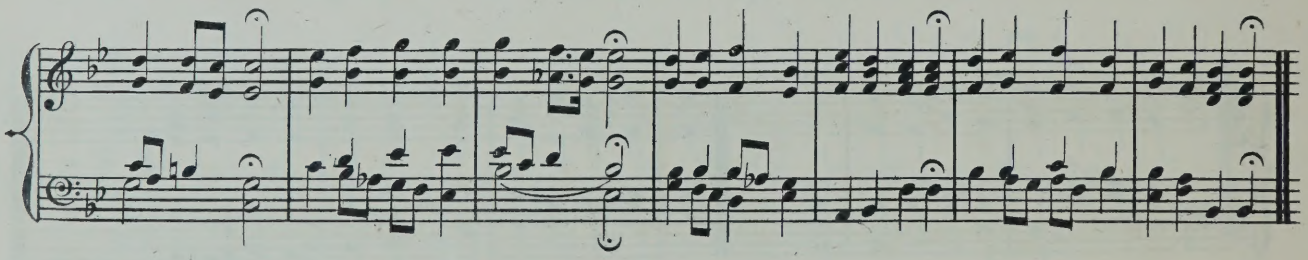

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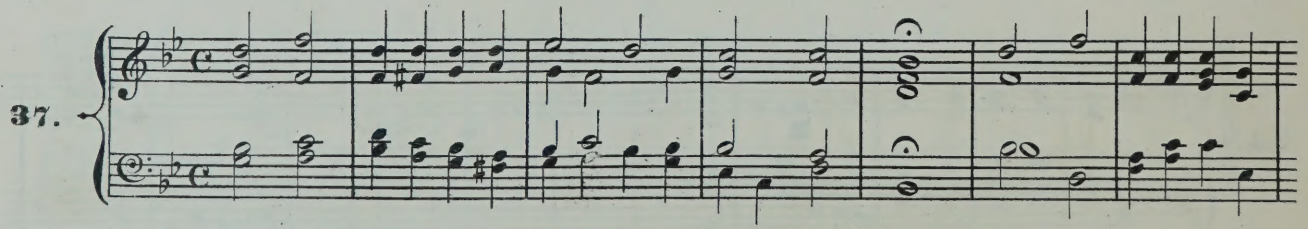

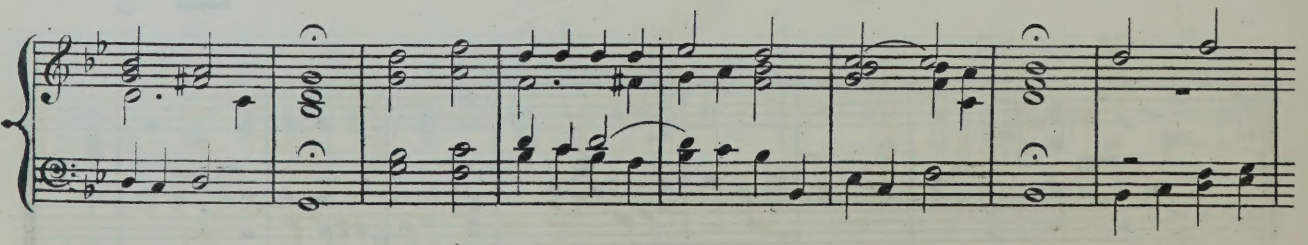

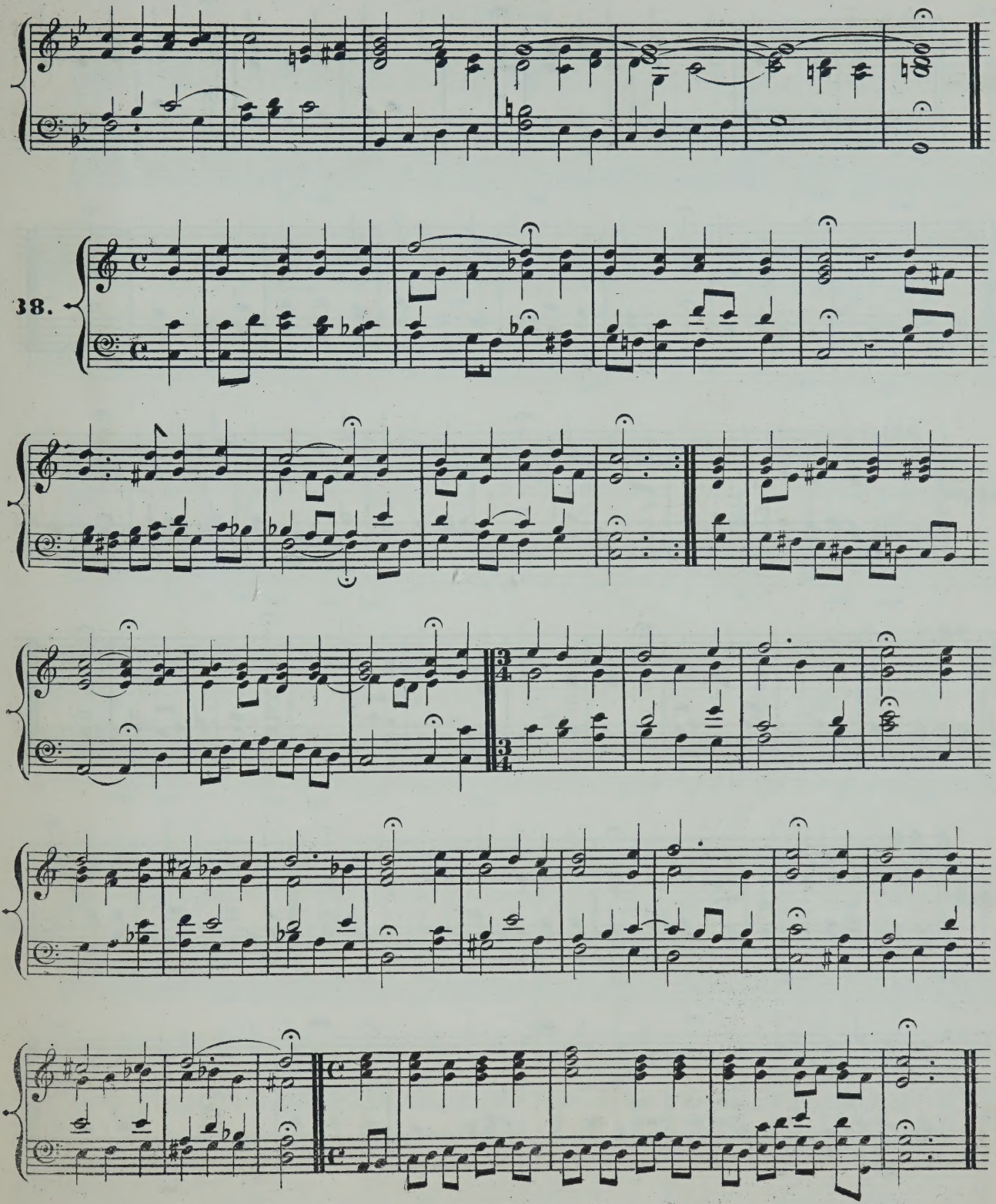
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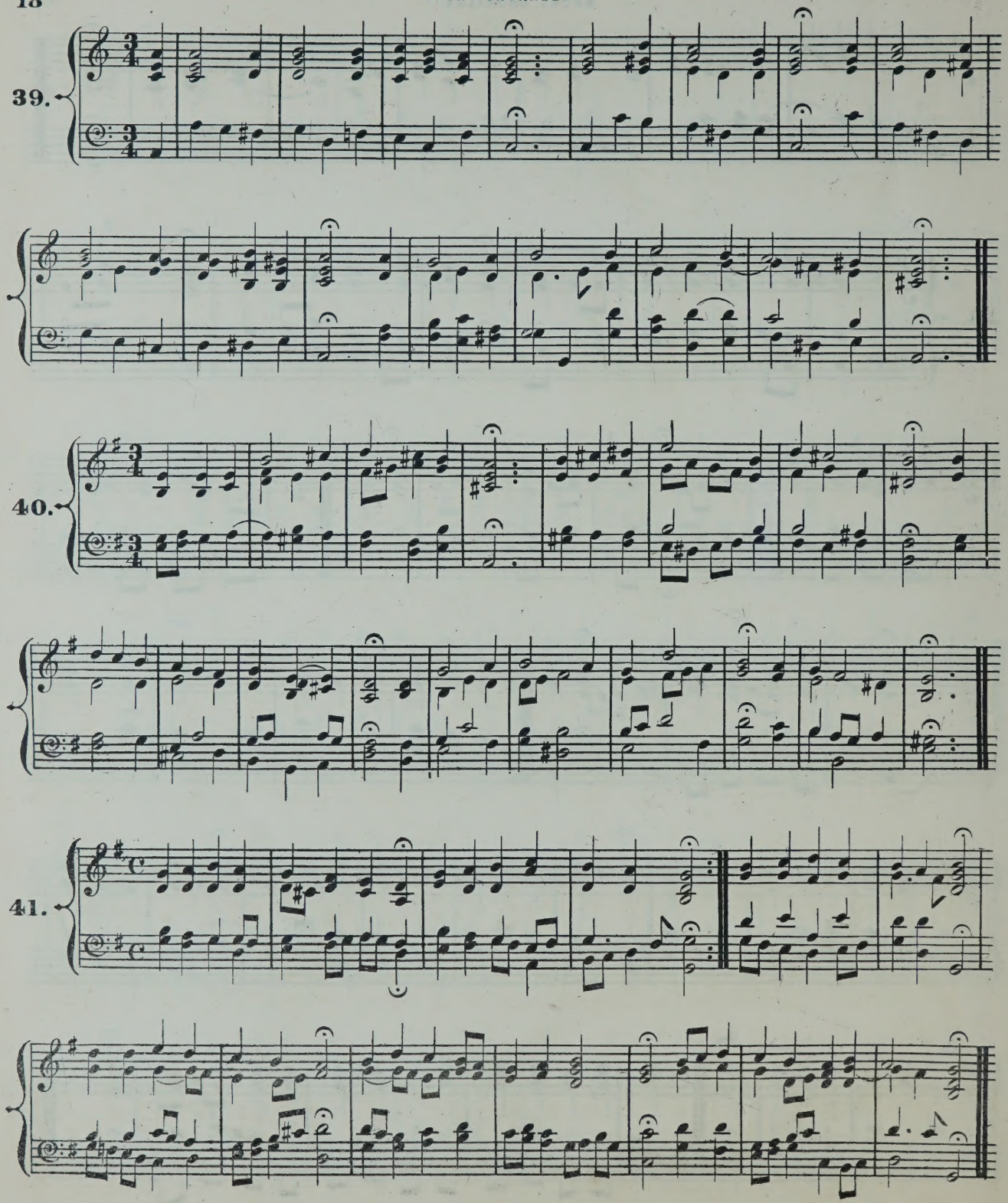
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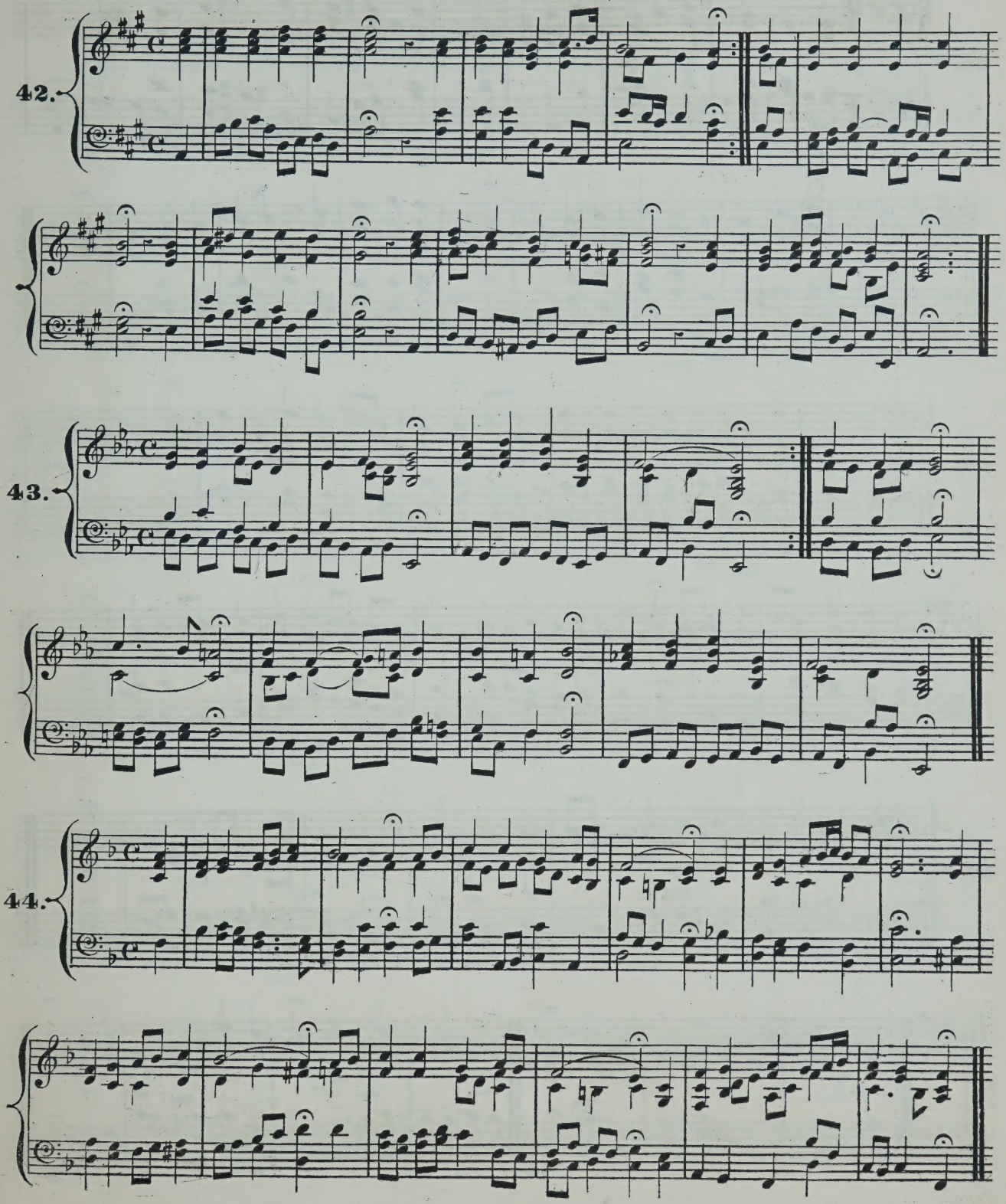
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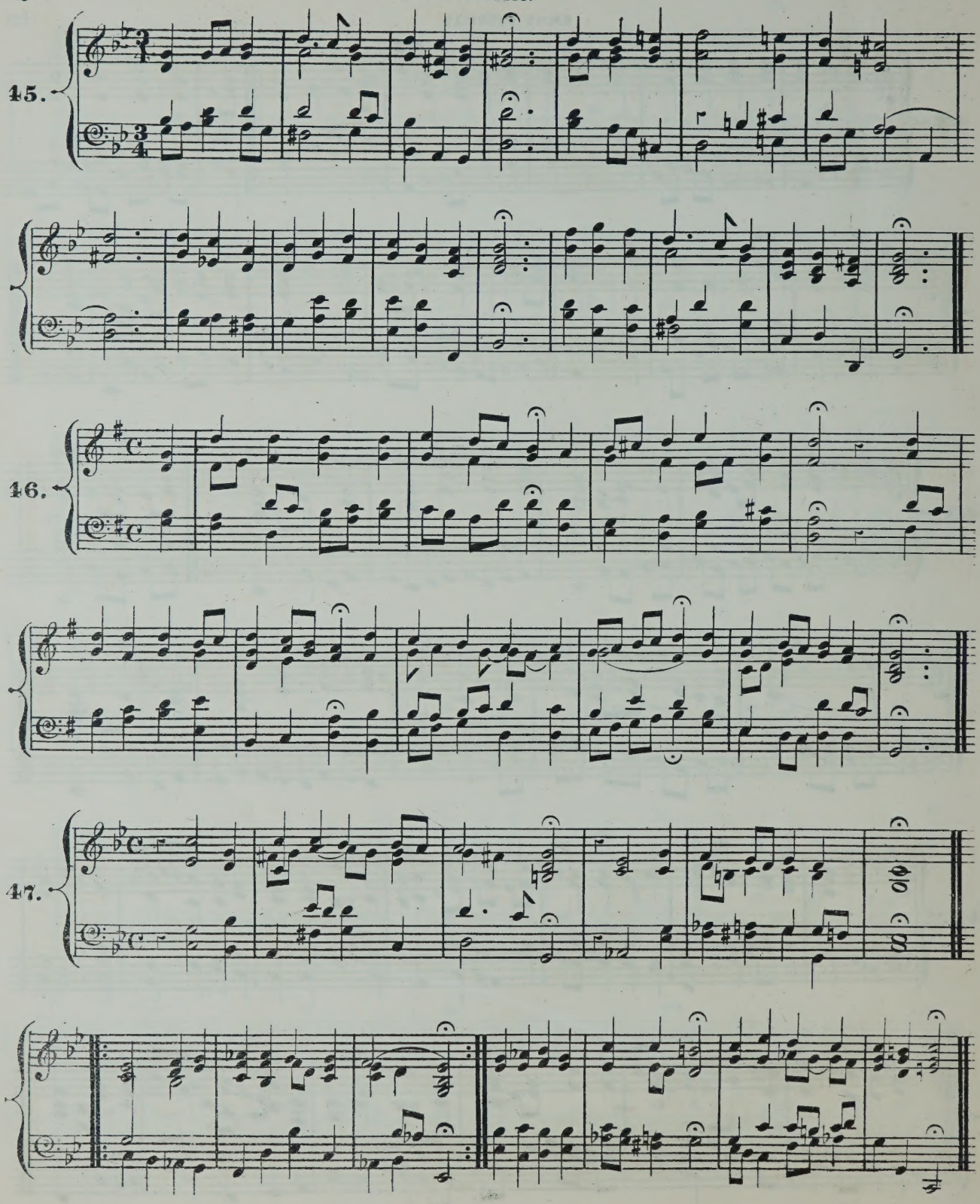
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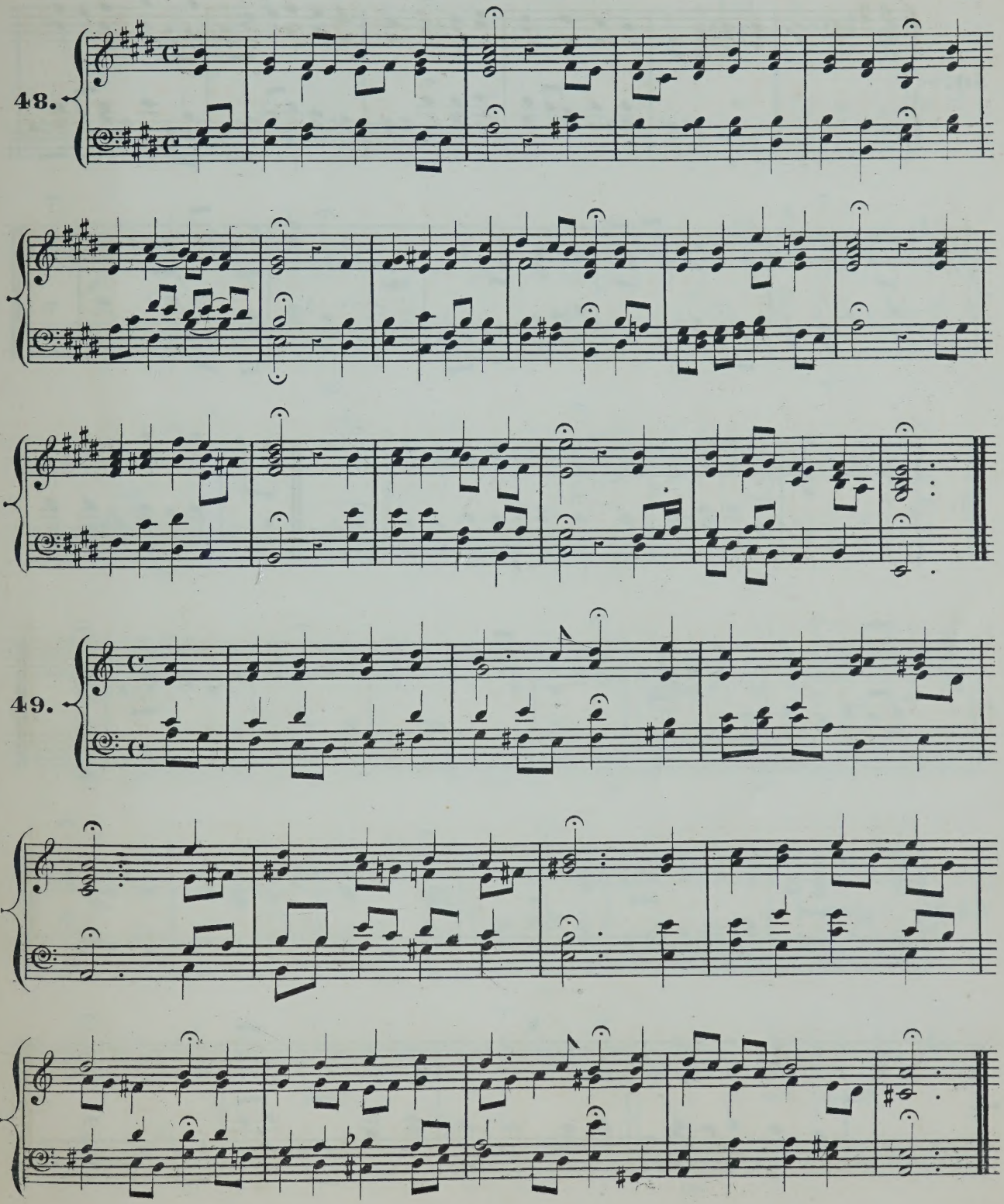
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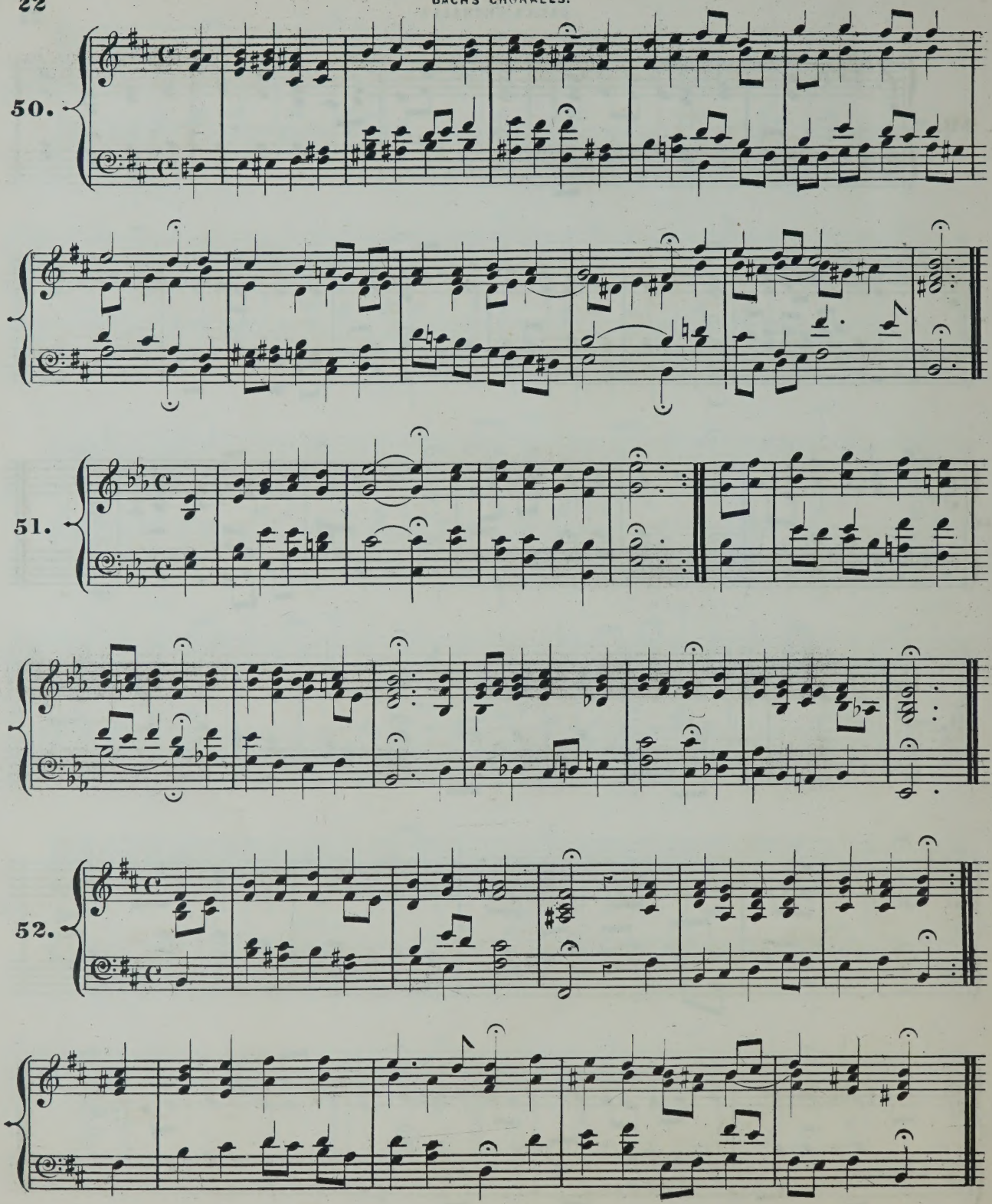
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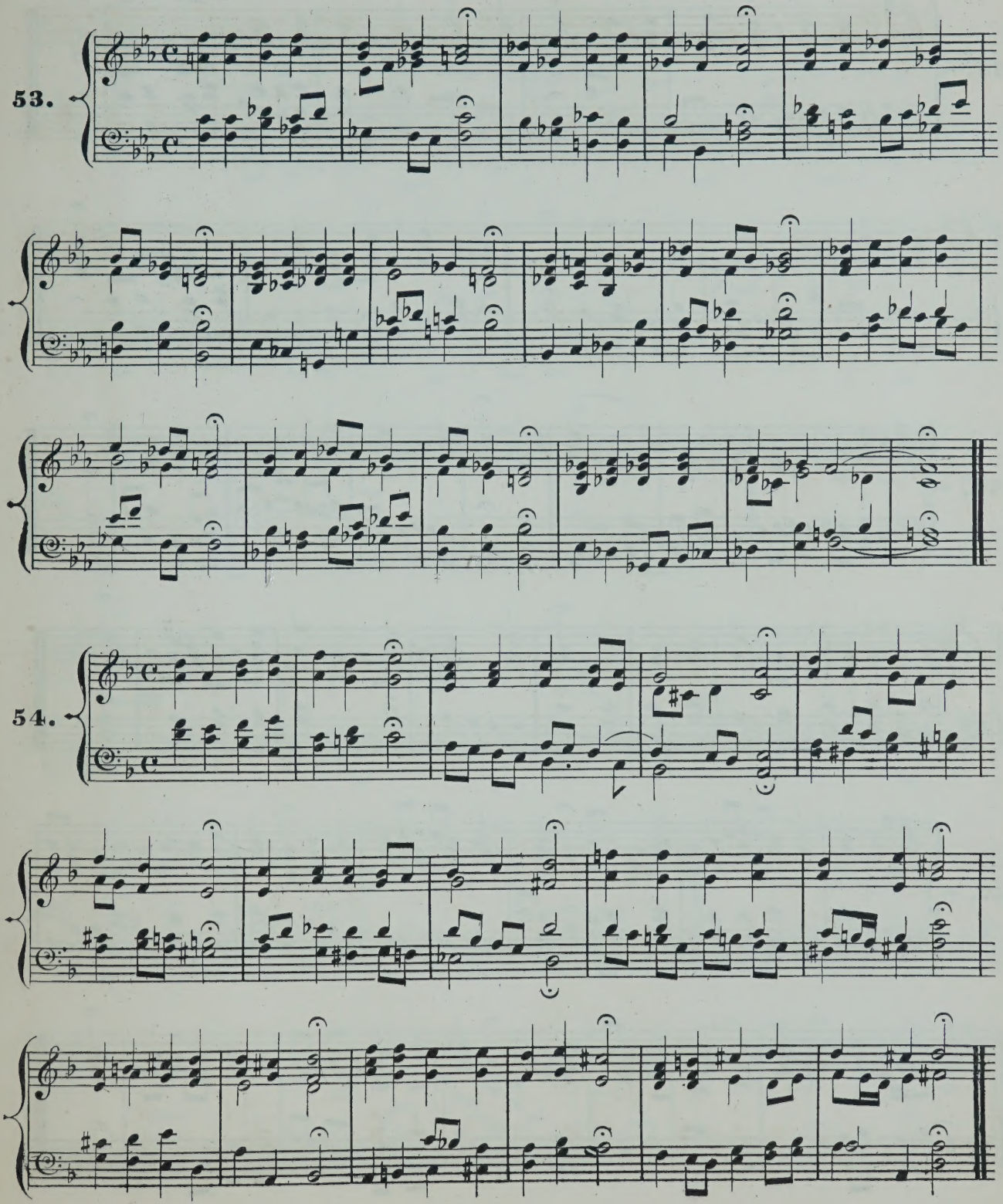
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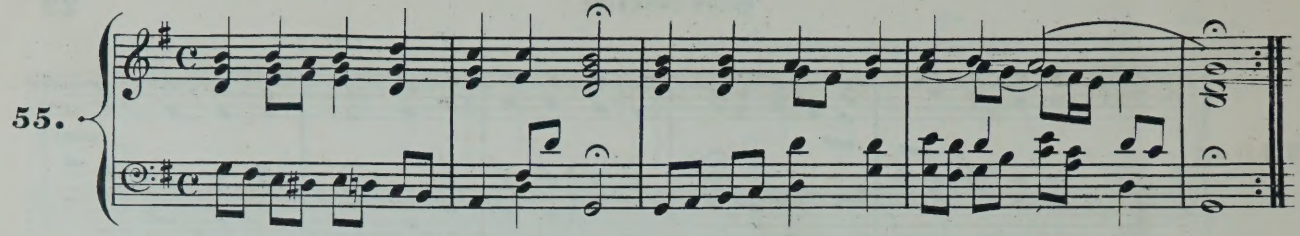

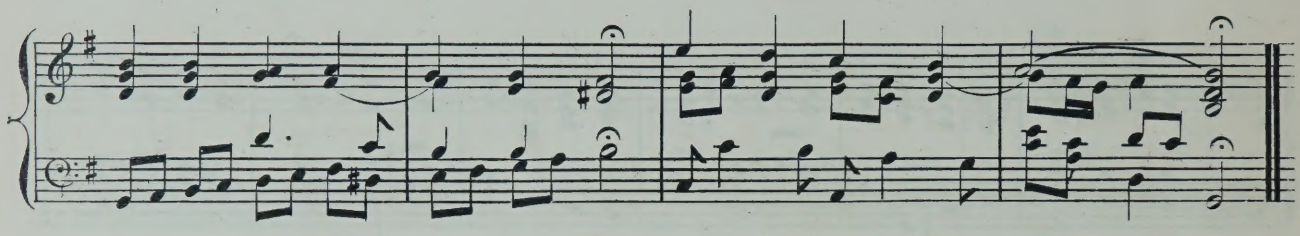

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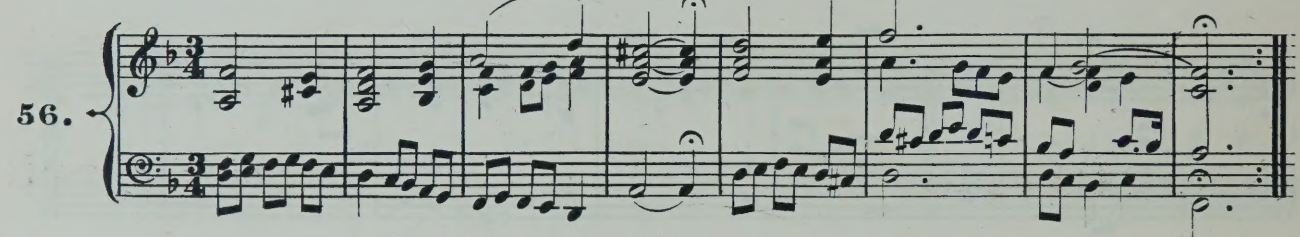

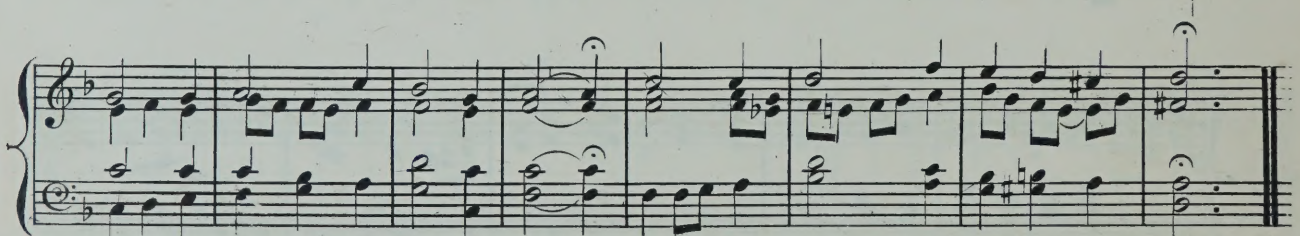

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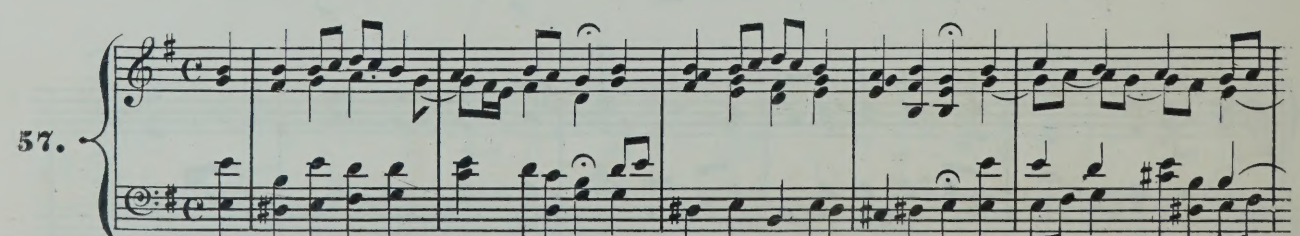

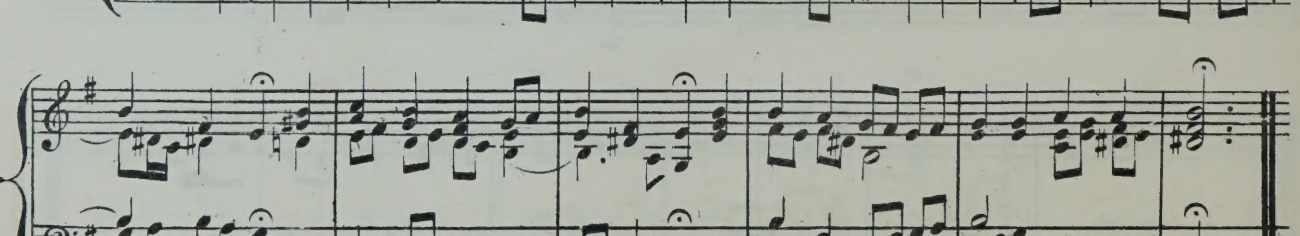

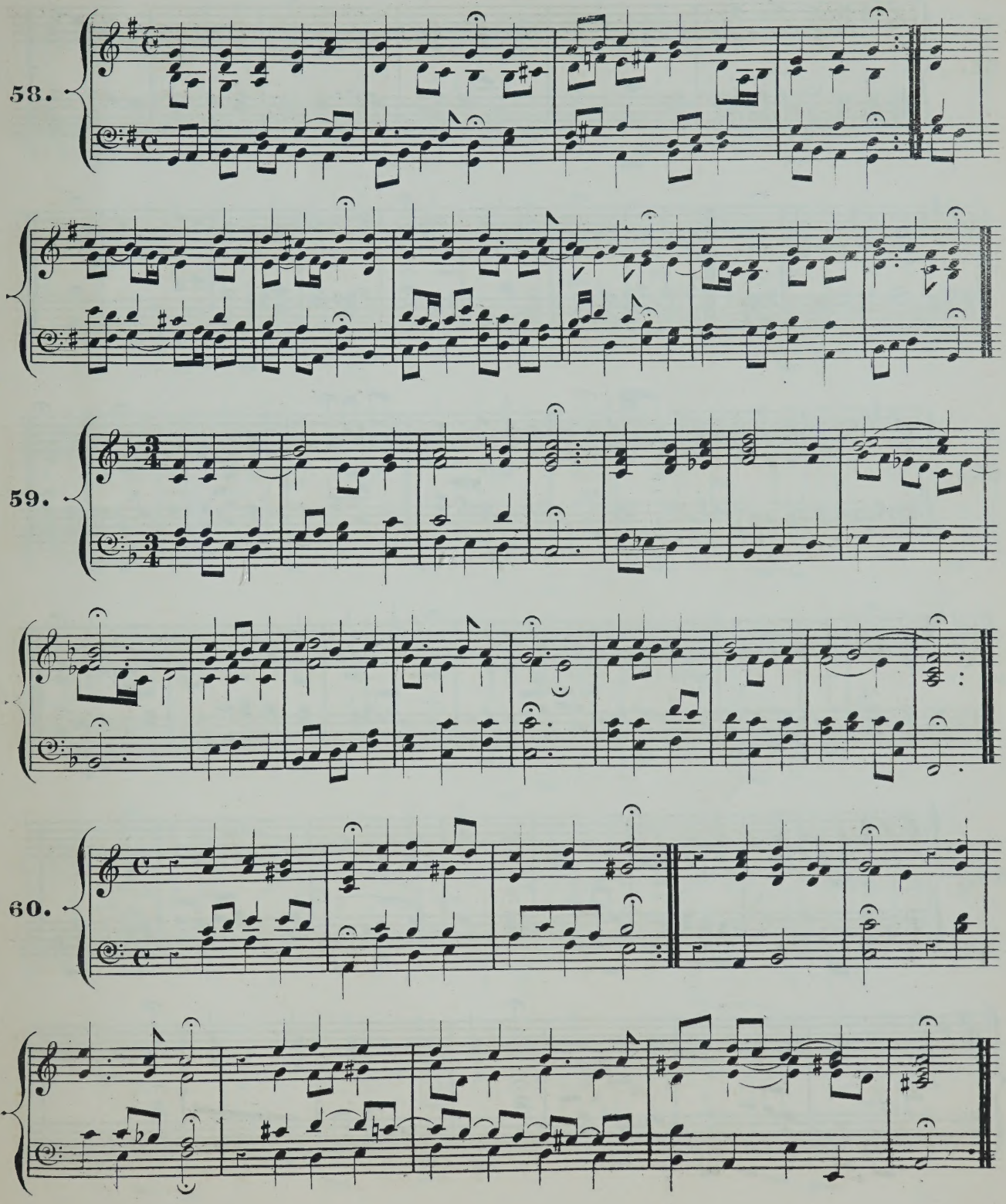
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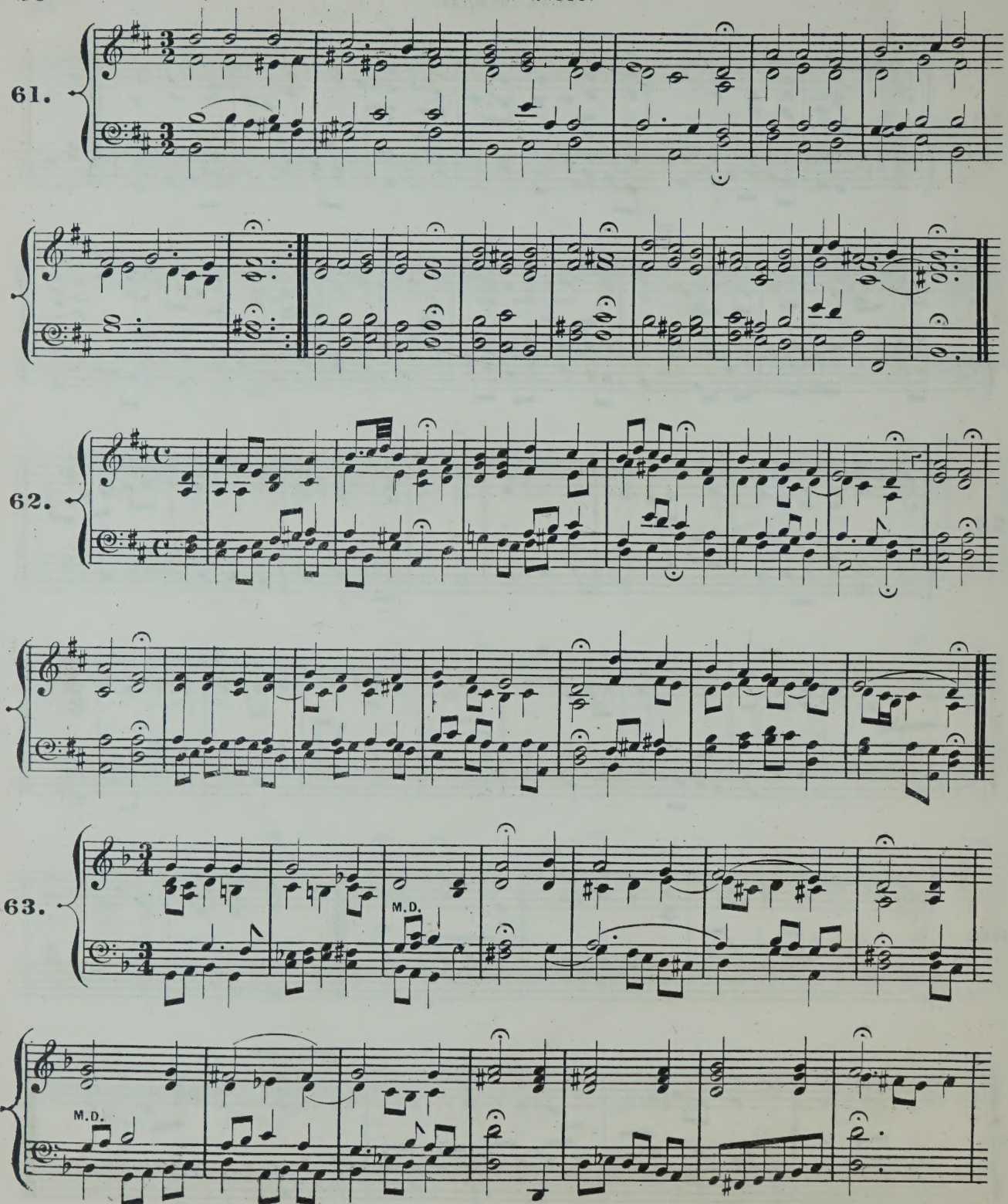
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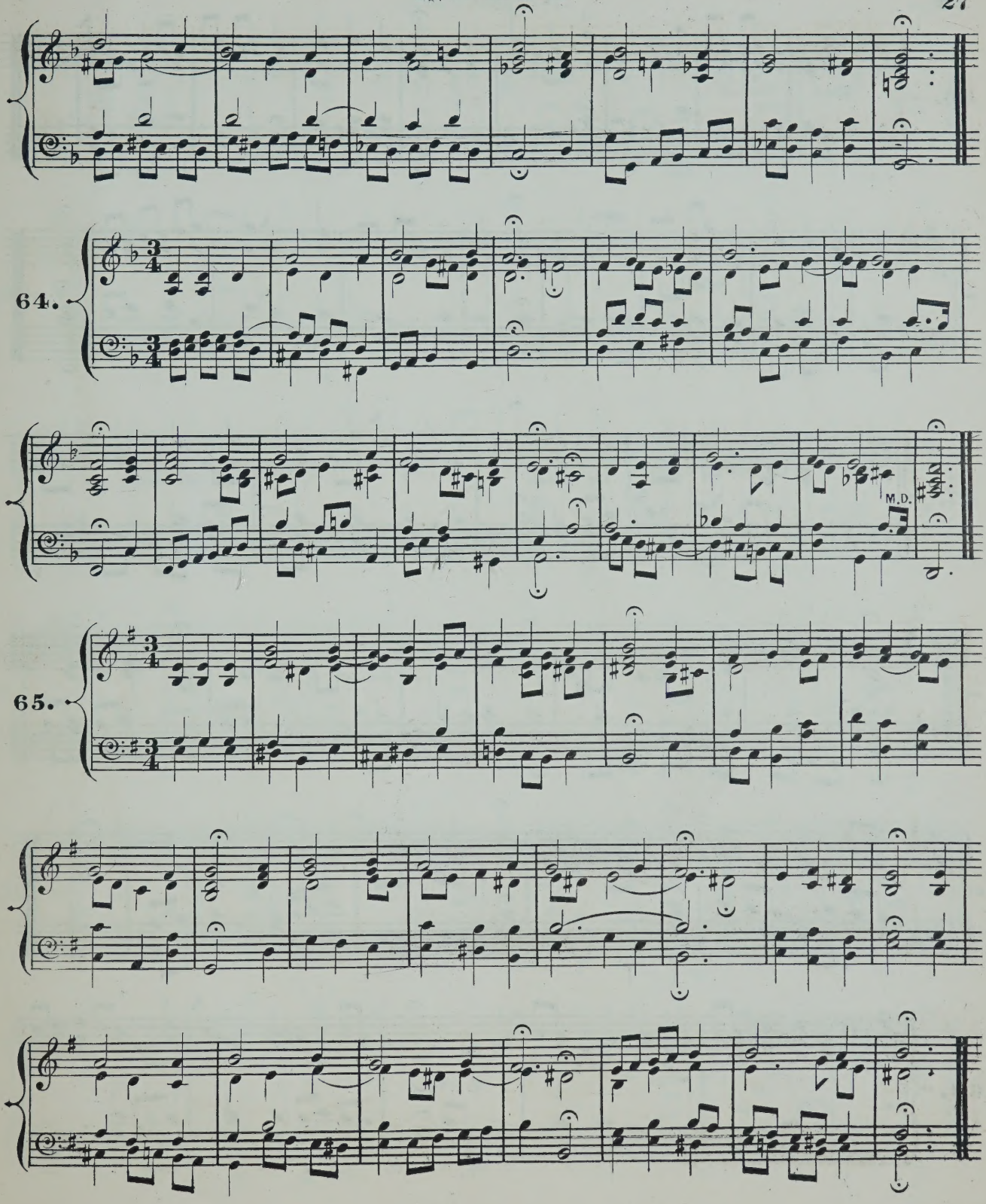
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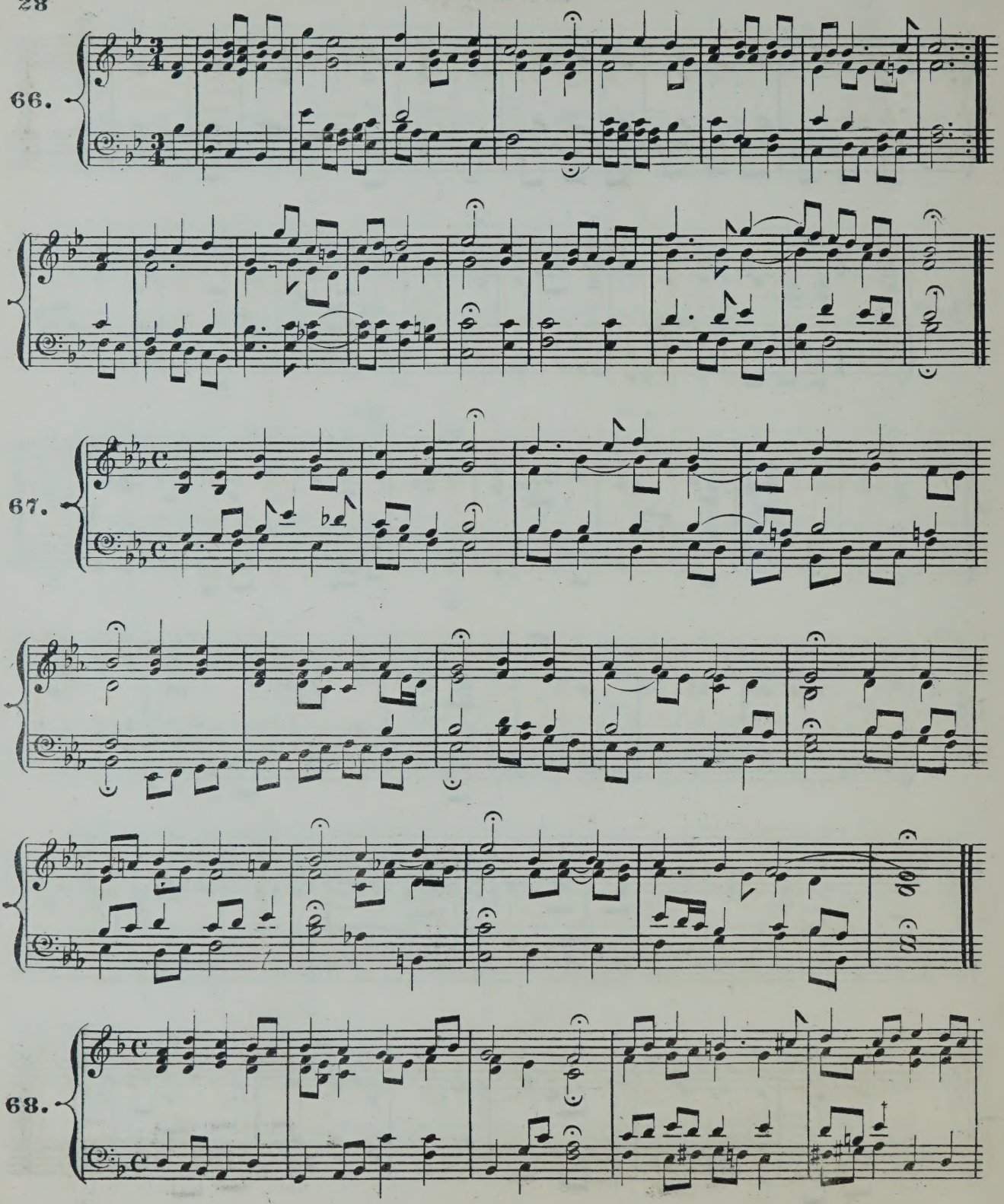
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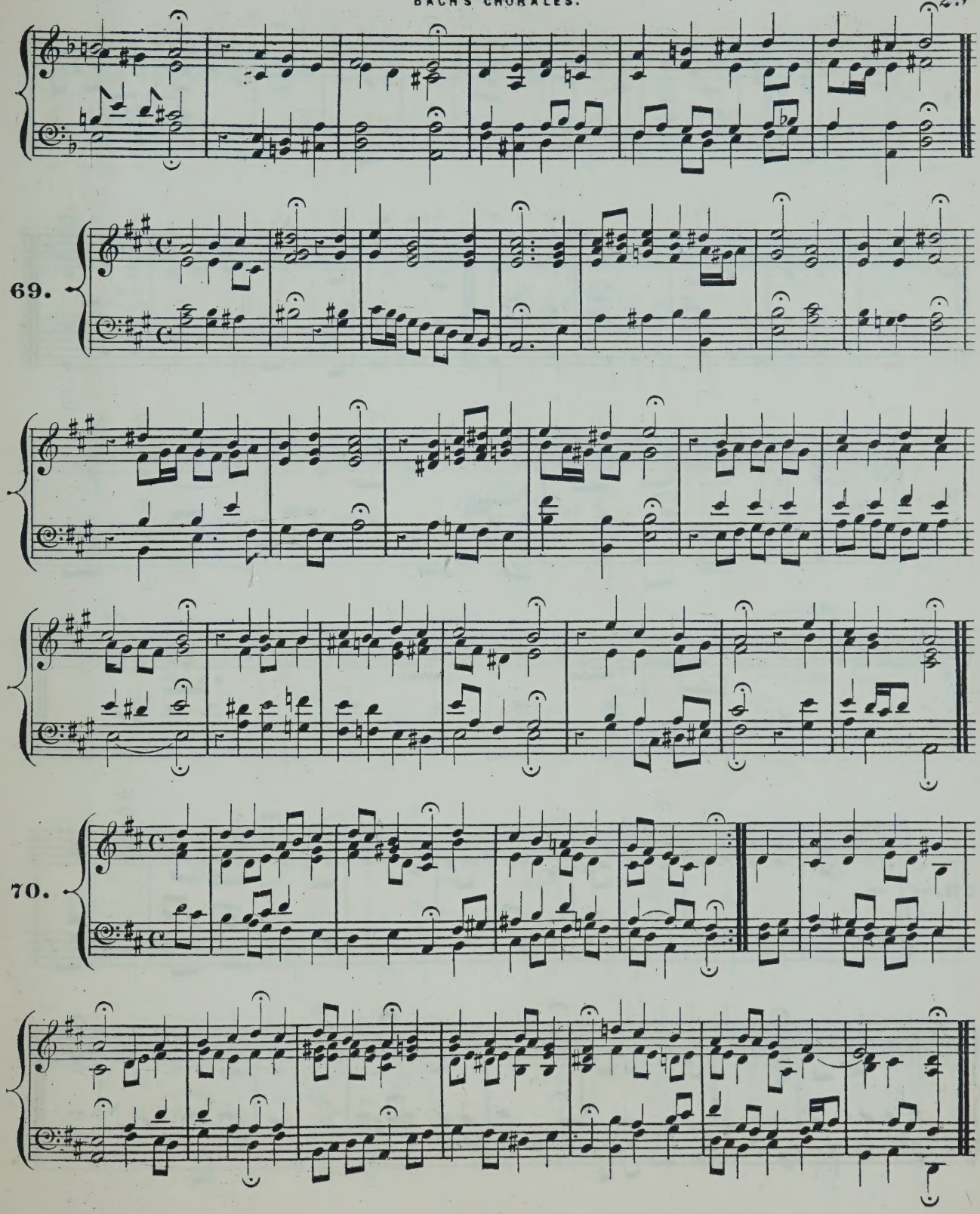
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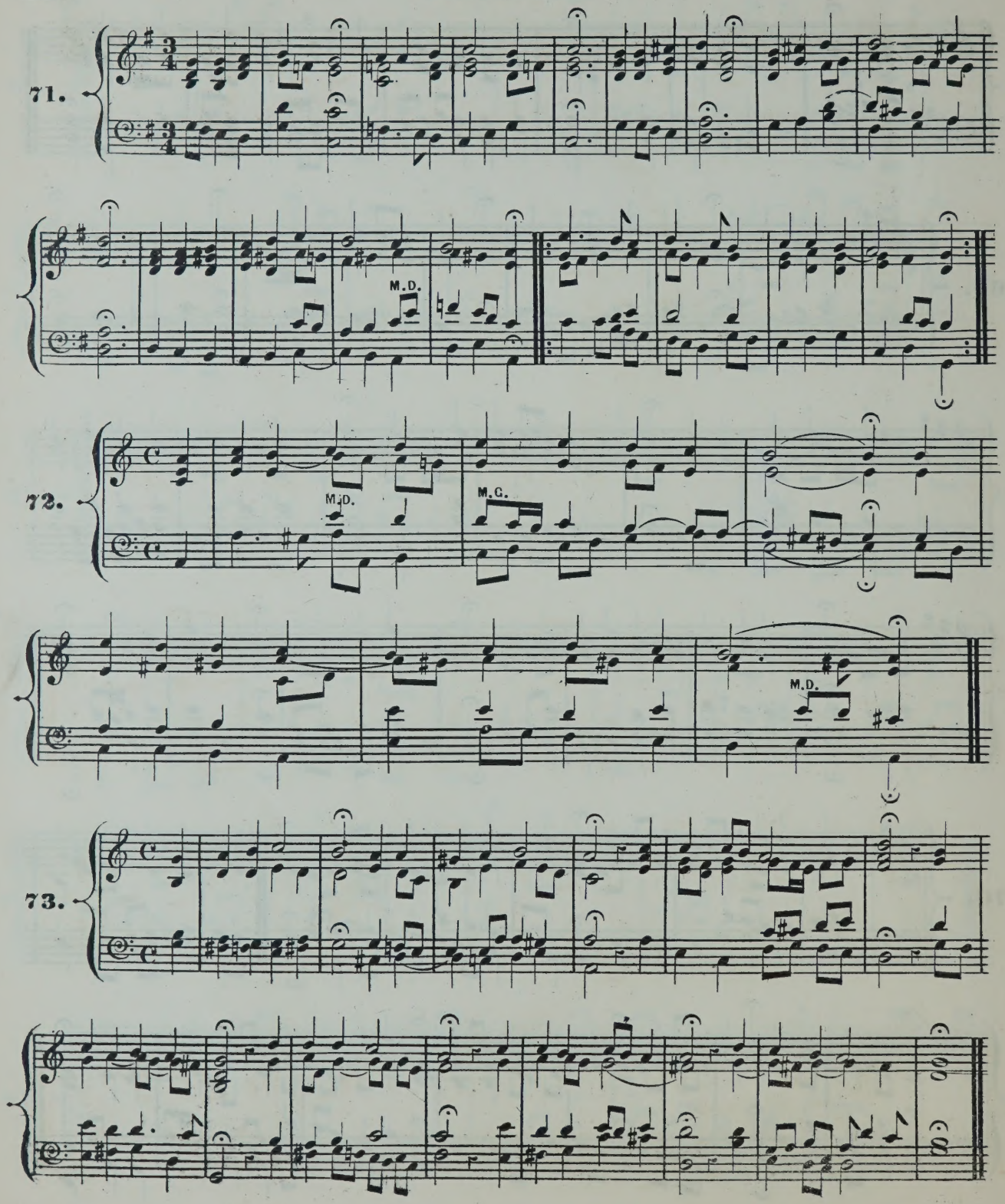
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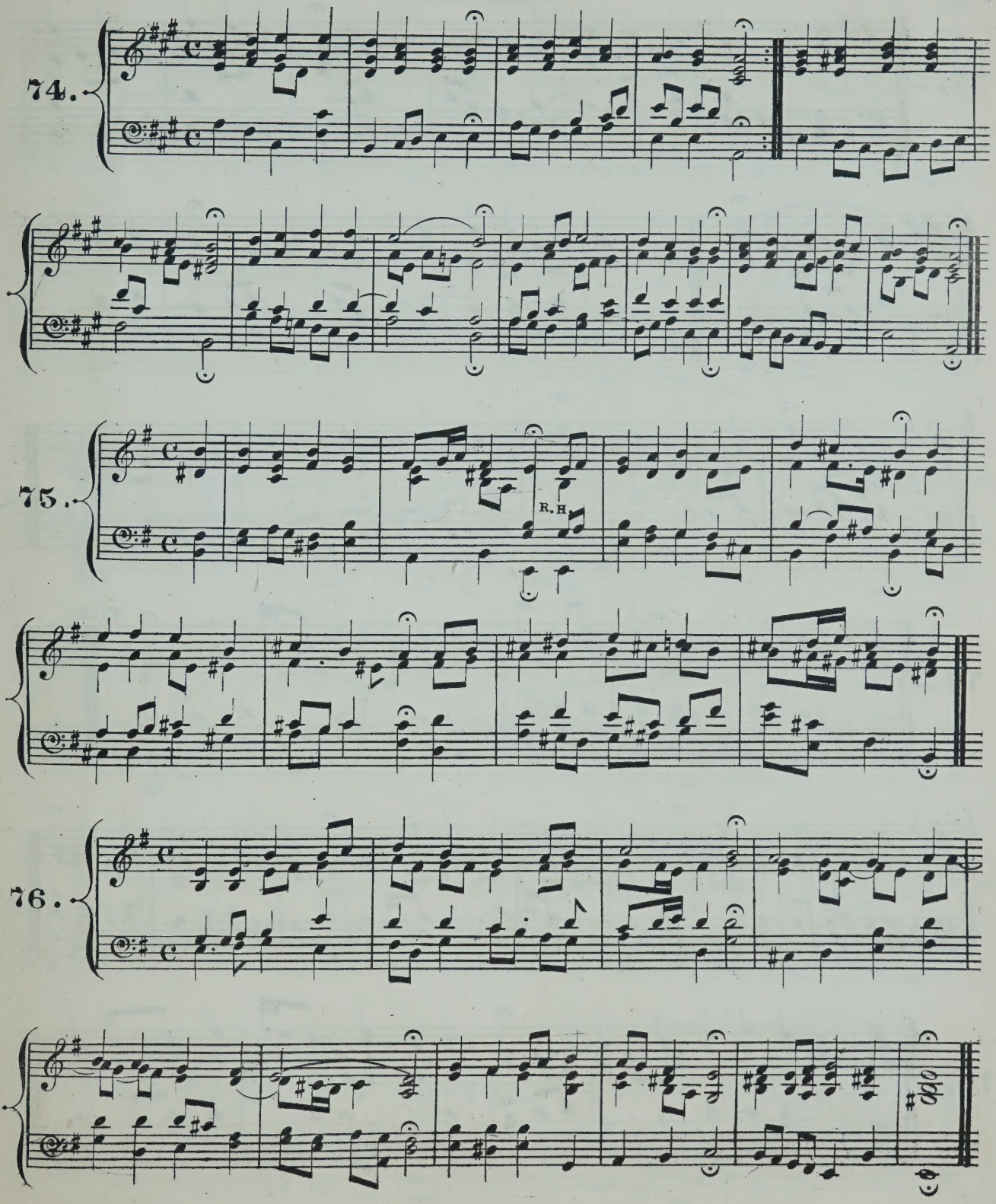
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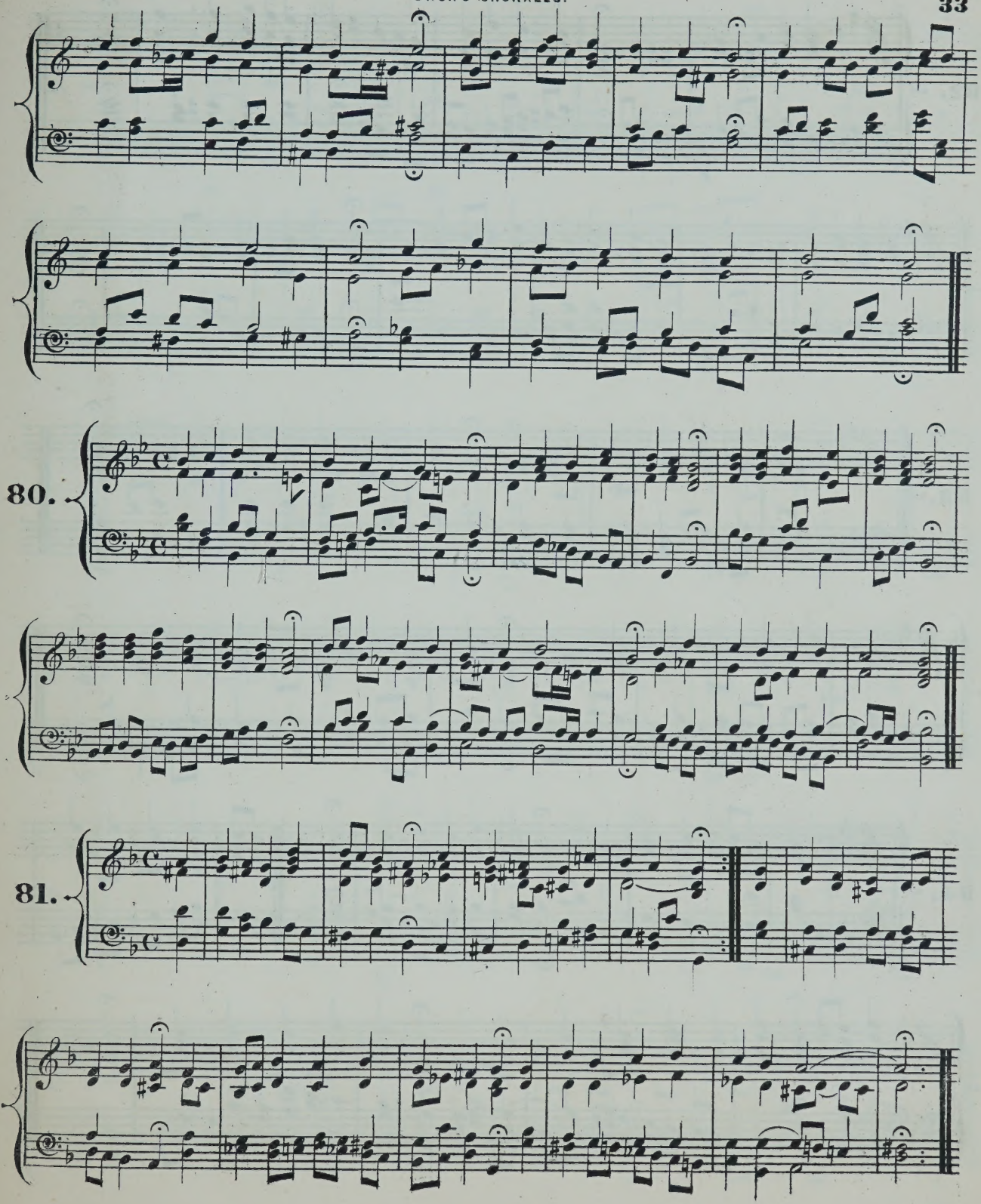
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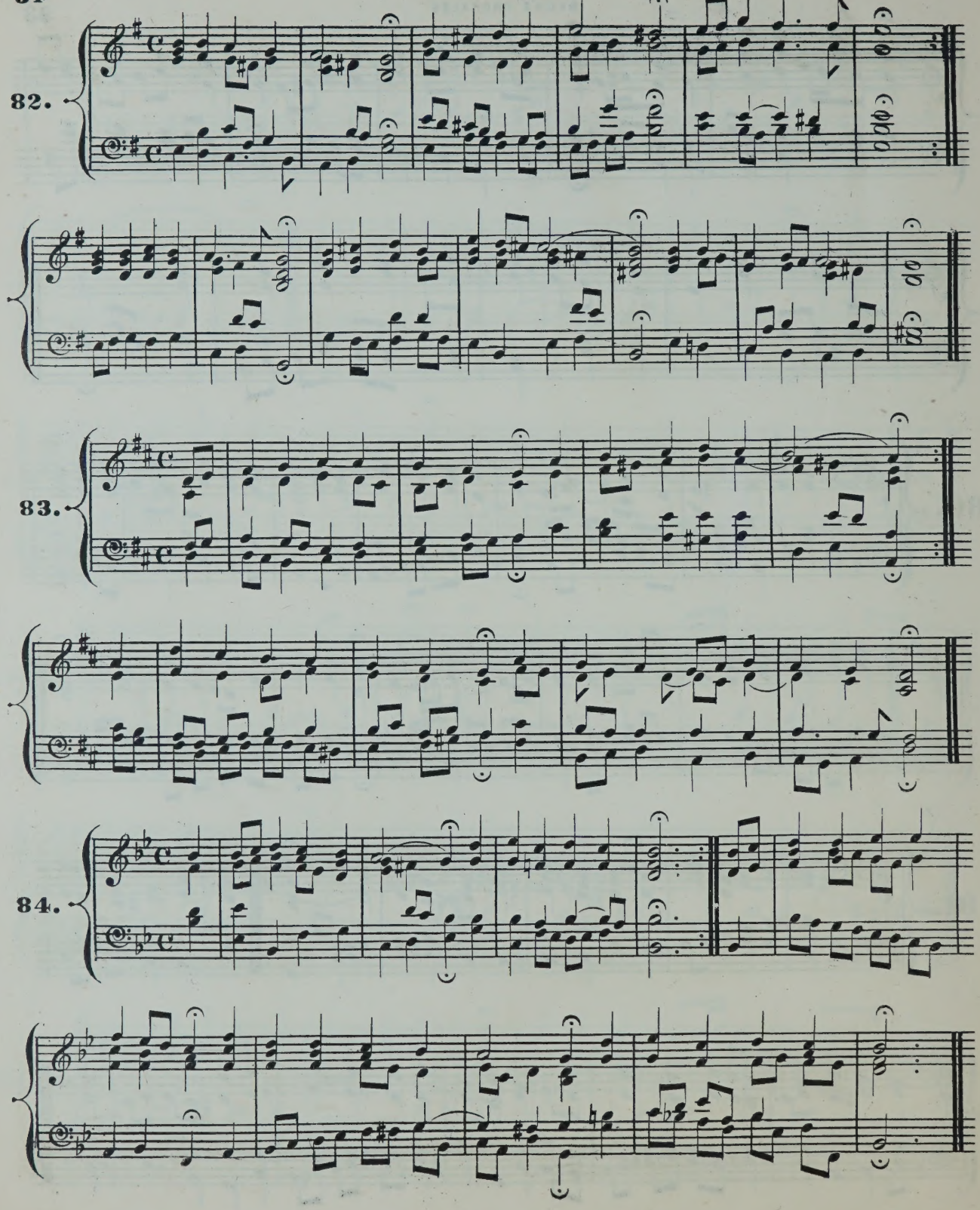
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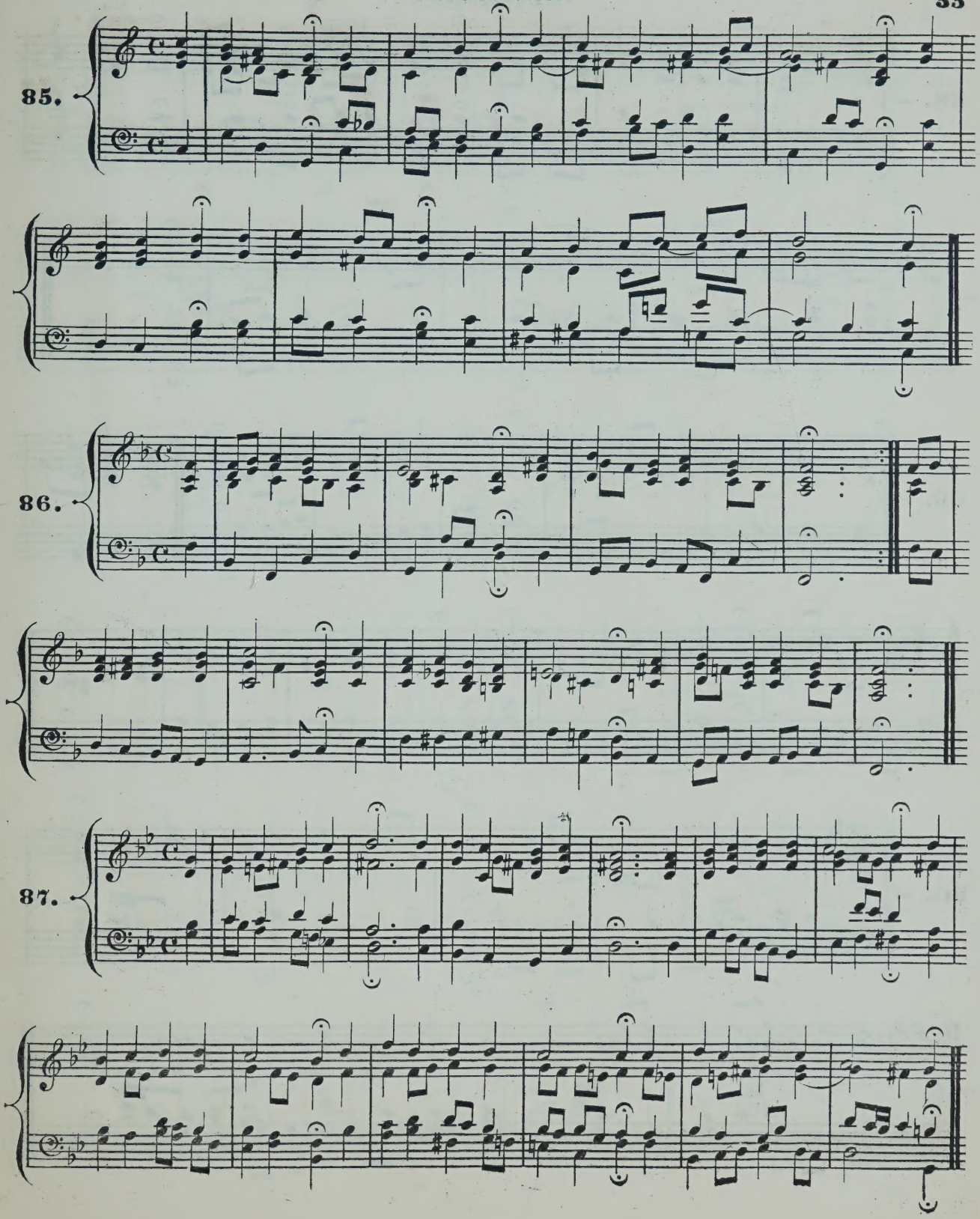
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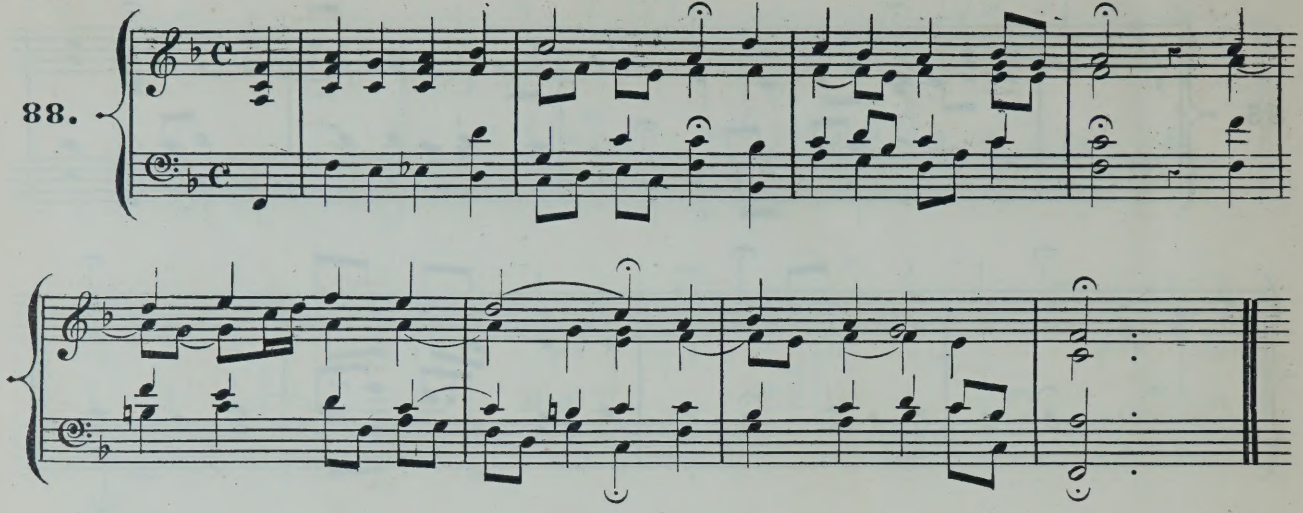

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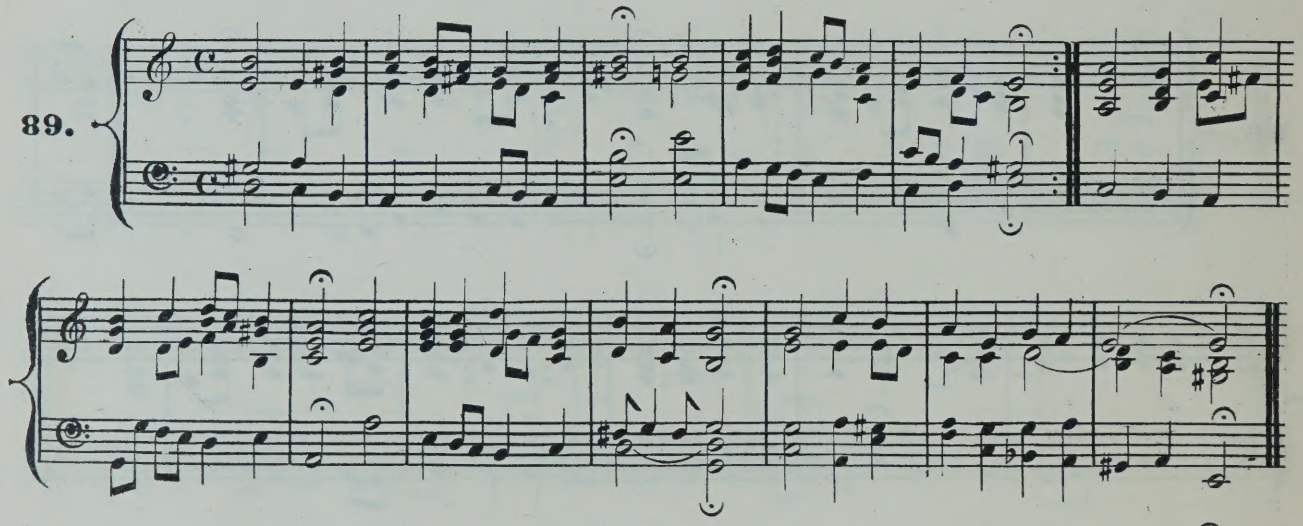

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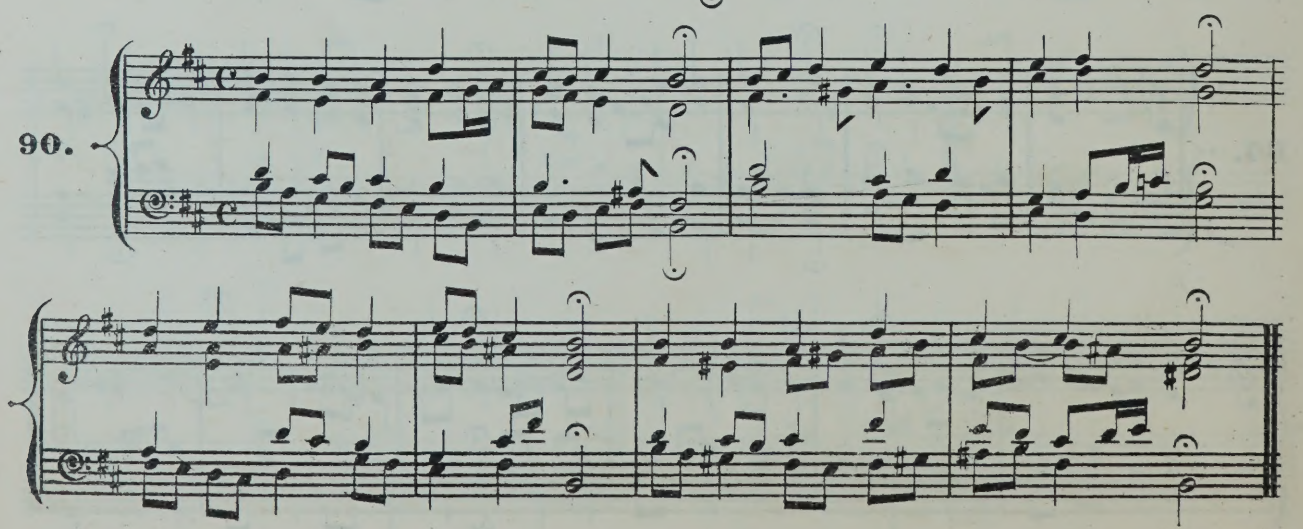

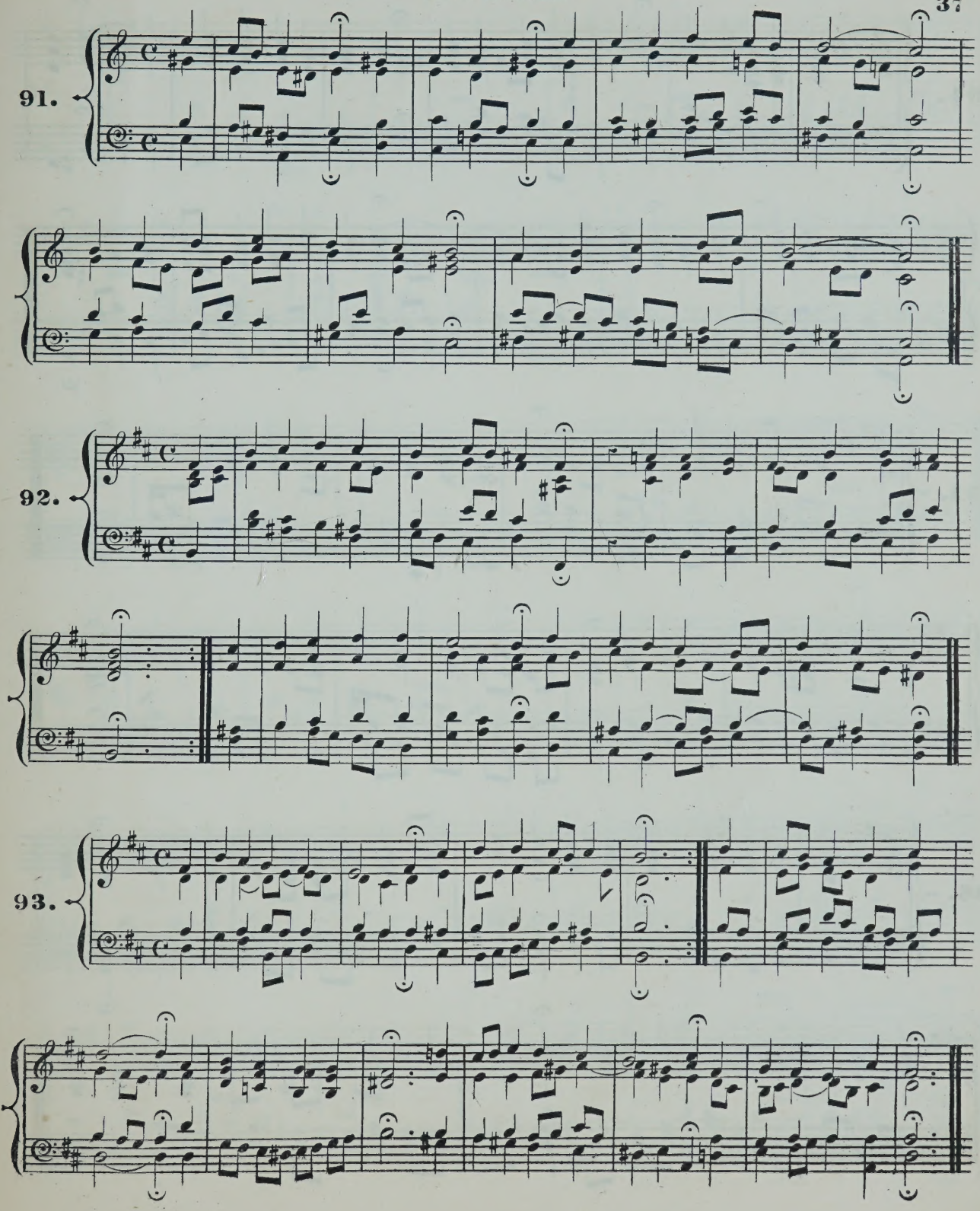
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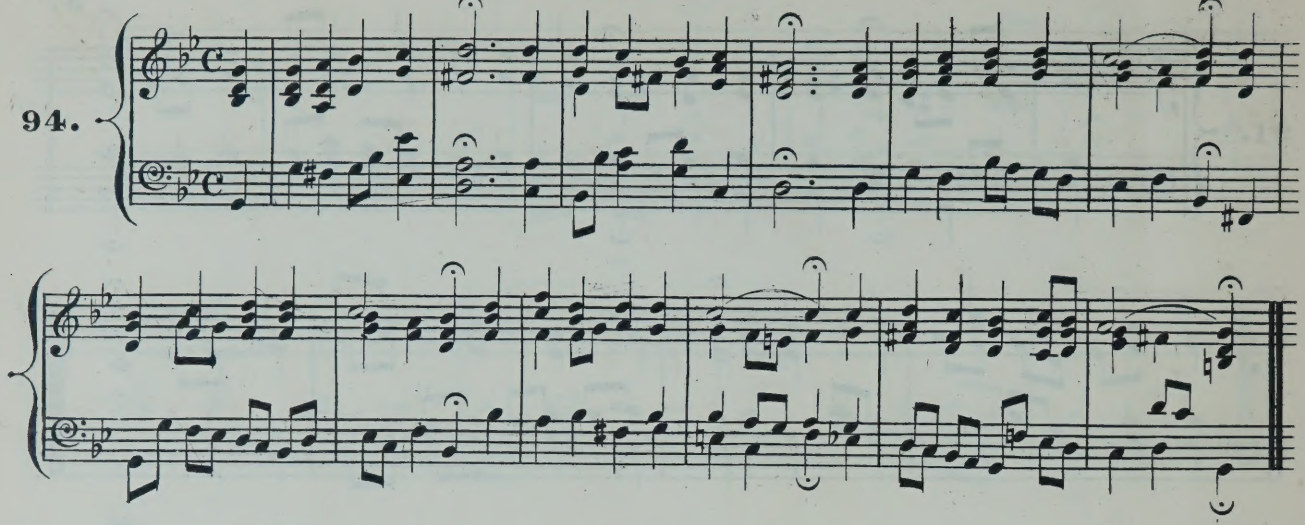

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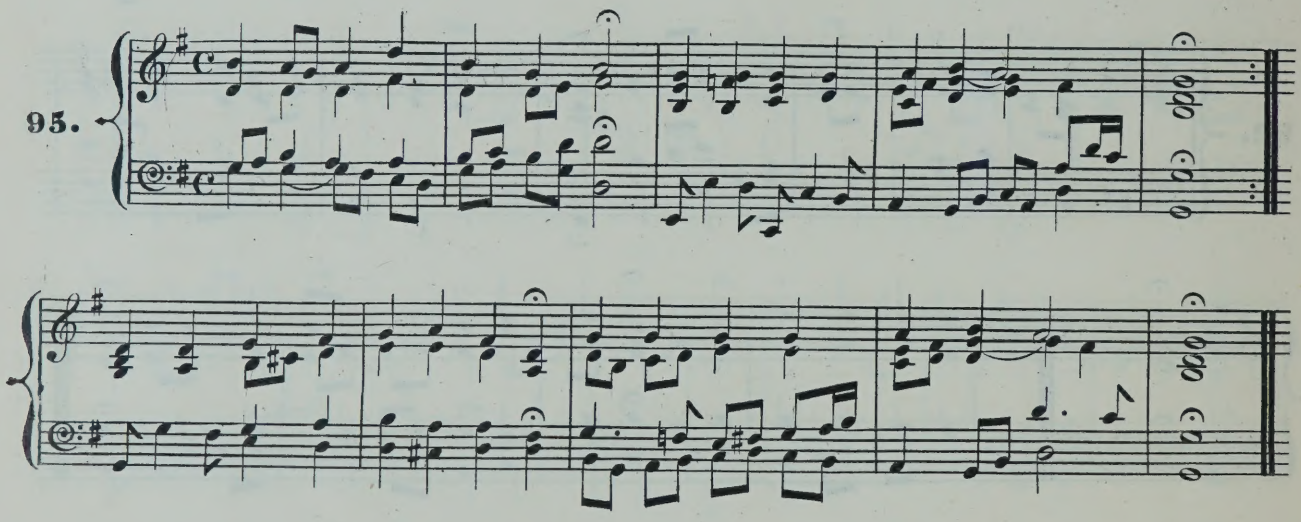

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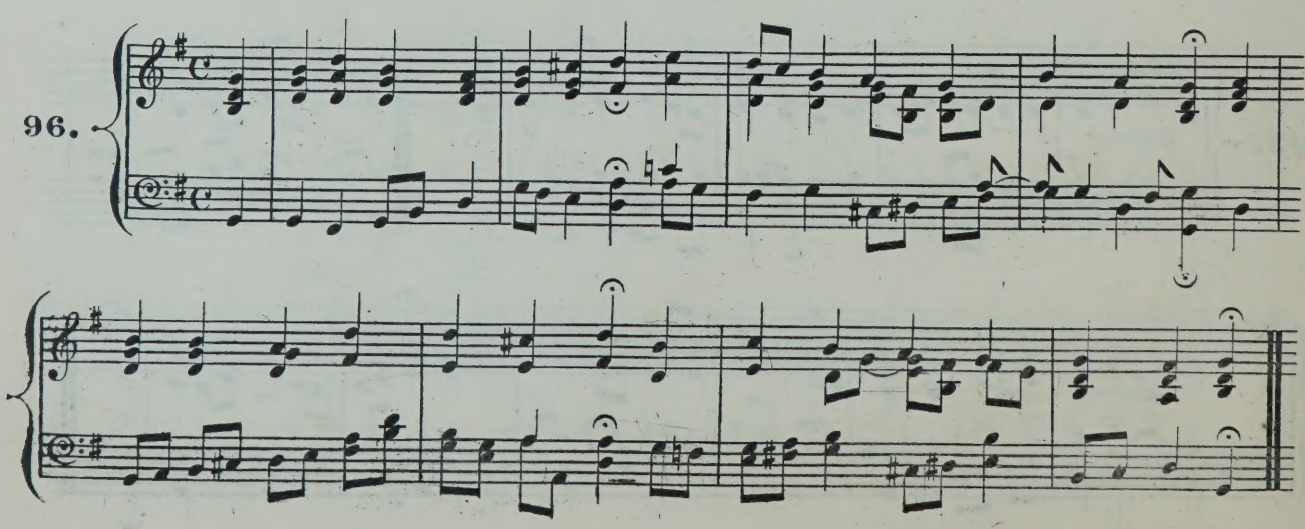

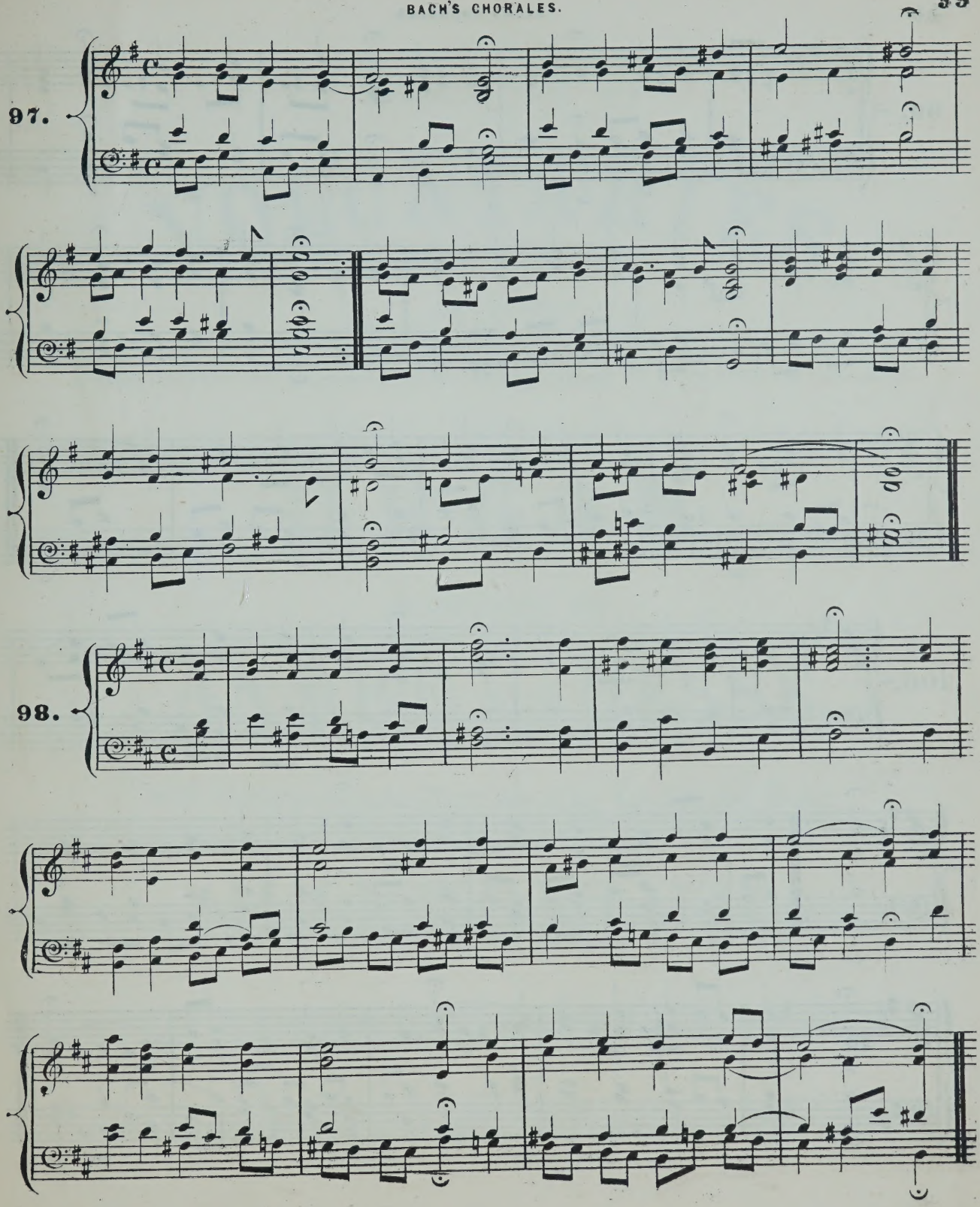
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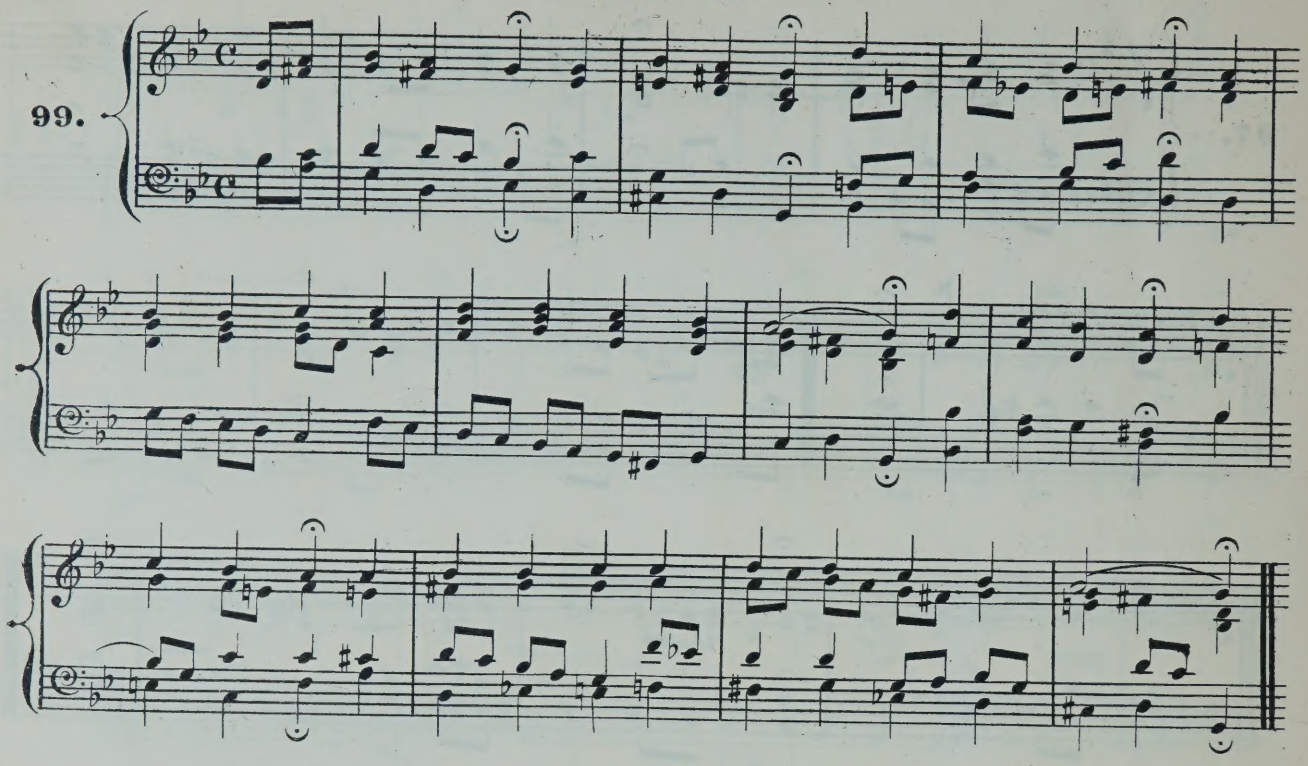

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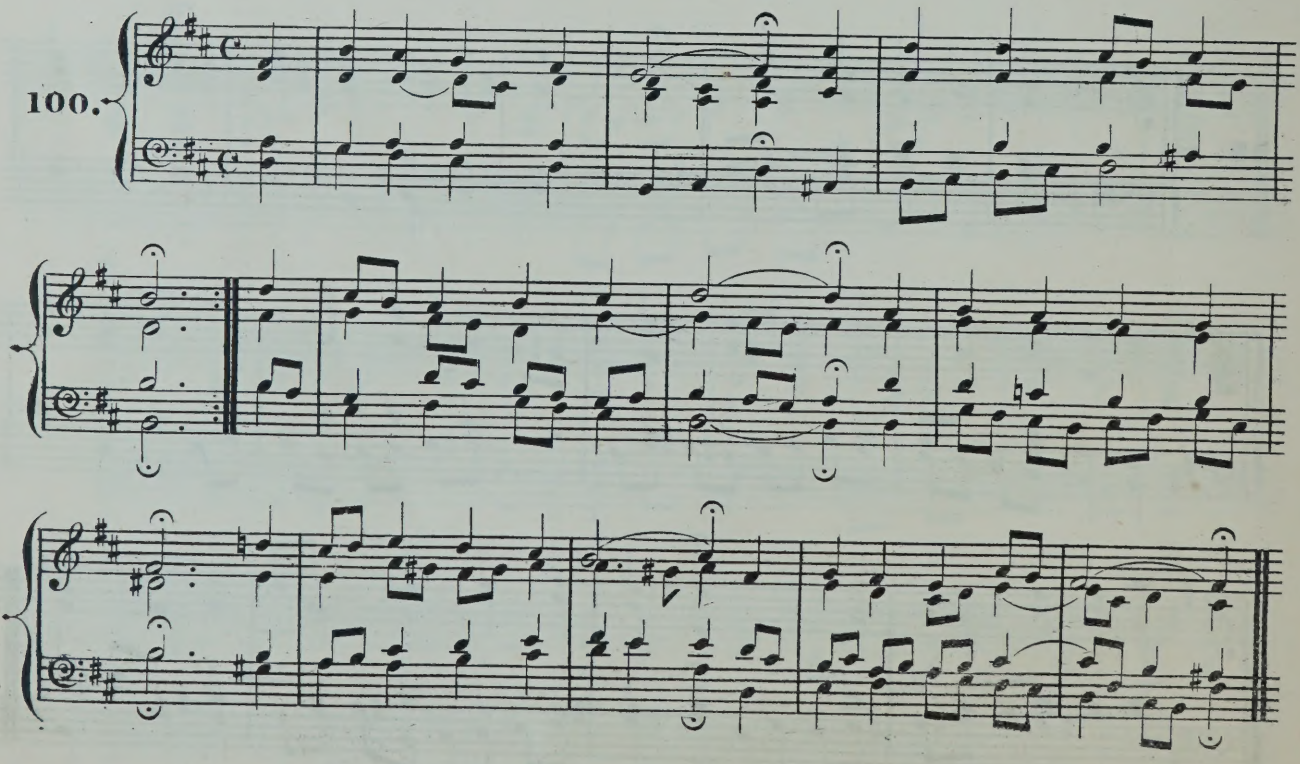

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BOOSEY & Cº 295, REGENT STREET W.
NEW YORK, WILLIAM A. POND & Cº

The directions as to the Stops or Registers to be used in the performance of the following pieces have reference to the ORGAN only, but if they are played on the HARMONIUM it is to be observed that when the *Diapasons* are required their equivalent is found under that title, both Bass and Treble:— For the *soft bass Diapason* the *Sourdine* may be used:—

For the *Double Diapason* the *Double* (Treble) and *Bourdon.* (Bass):—

For the *Octave* the *Principal* (Bass) and *Clarion* (Treble):—

For the *Oboe* the *Oboe* (Treble) and *Bassoon* (Bass):—

For the delicate *Solo* the *Voix Celeste:*—

For the loud *Solo* the *Expression:* and

For the *Full Organ* all the stops combined except the *Expression.*

The signs ∧ ∪ ⊓ relate to the Pedale. ∧ represents the toe; ∪ the heel: when placed above the stave the right foot is intended: when below, the left. The bracket over the notes signifies that they are to be played with the same foot.

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SELECTION OF

VOLUNTARIES

BY

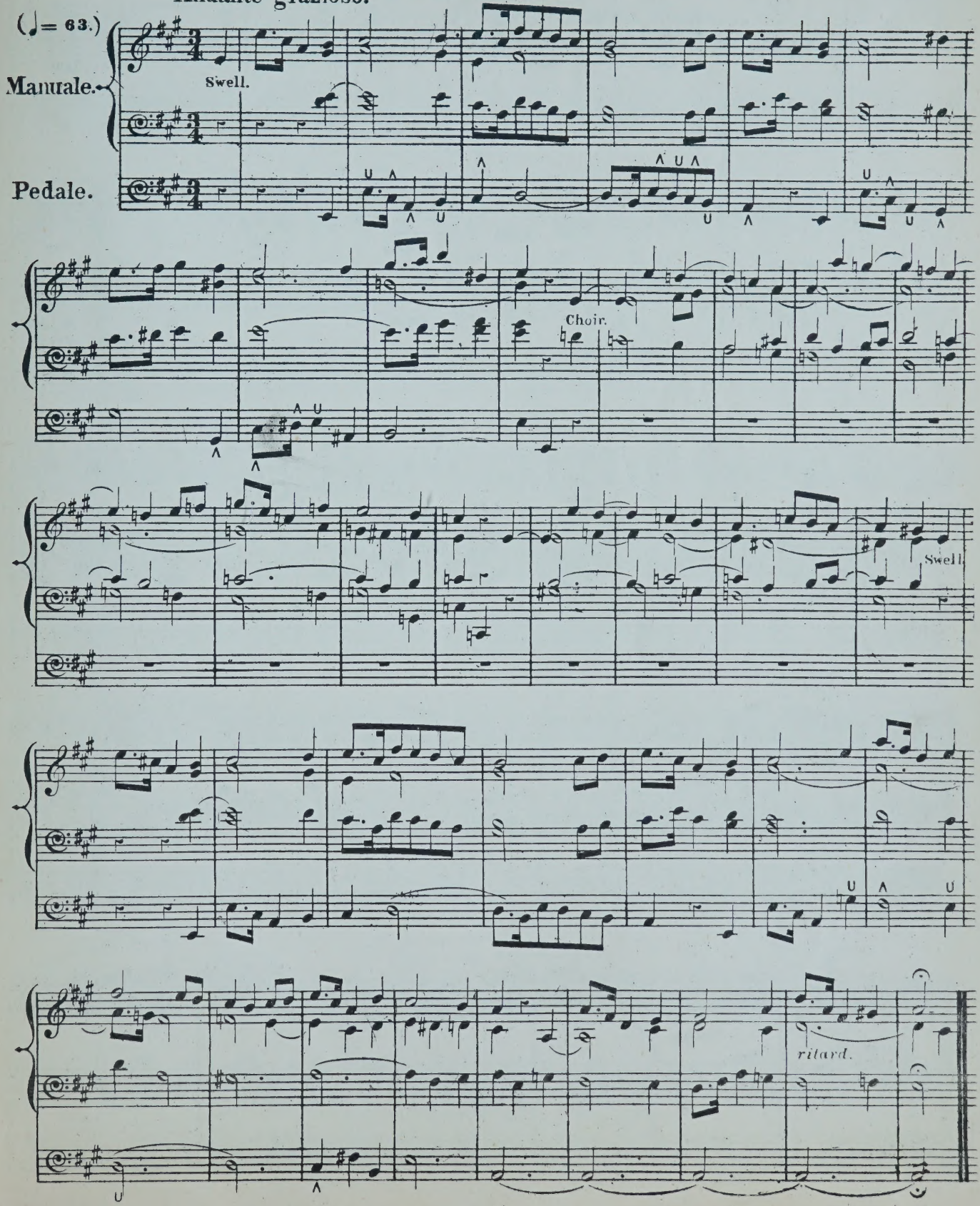
ANDRE AND HESSE.

Swell — Diap^{s} 8 ft.
Choir — Dulc^{a} & Stop Diap^{n} 8 ft.

PRELUDE.

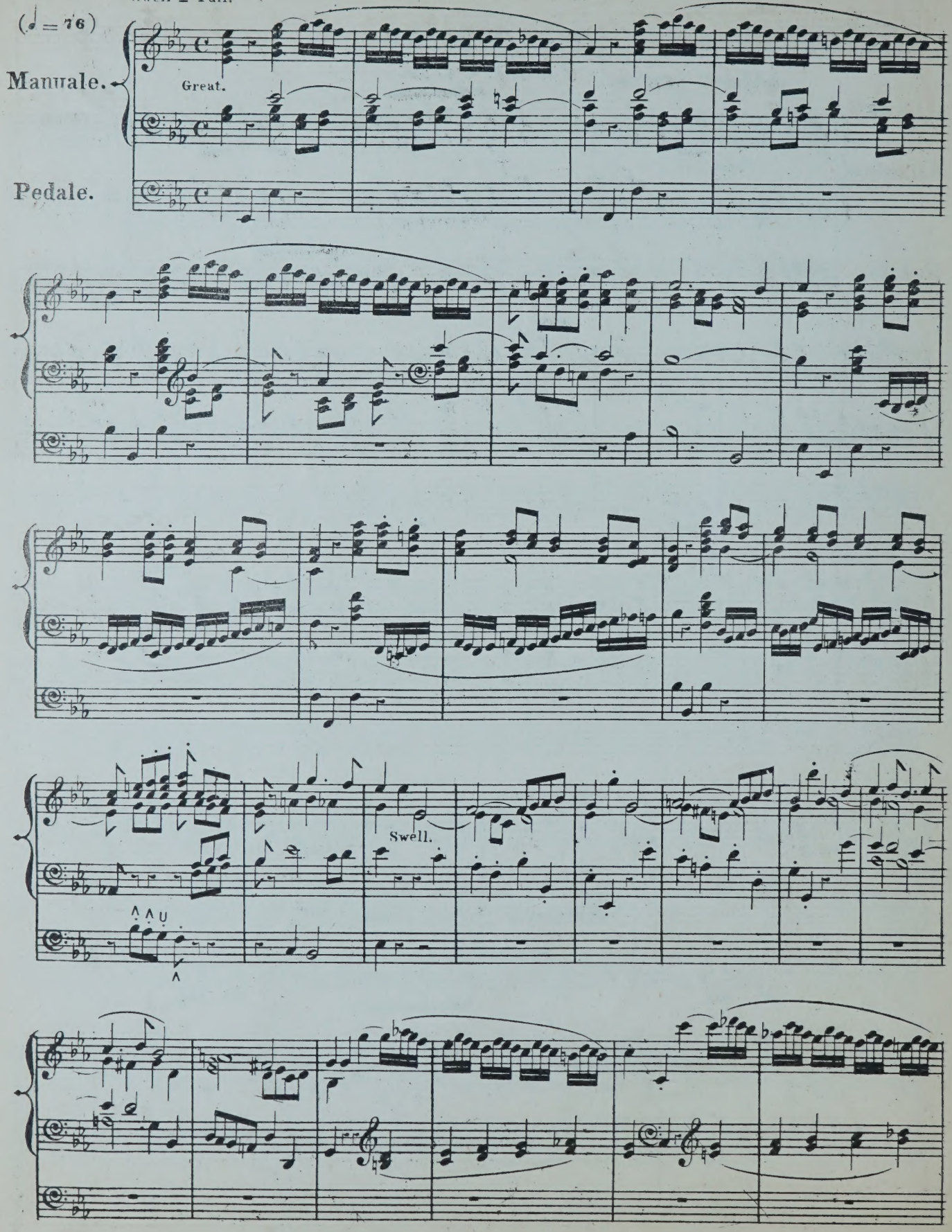
Andante grazioso.

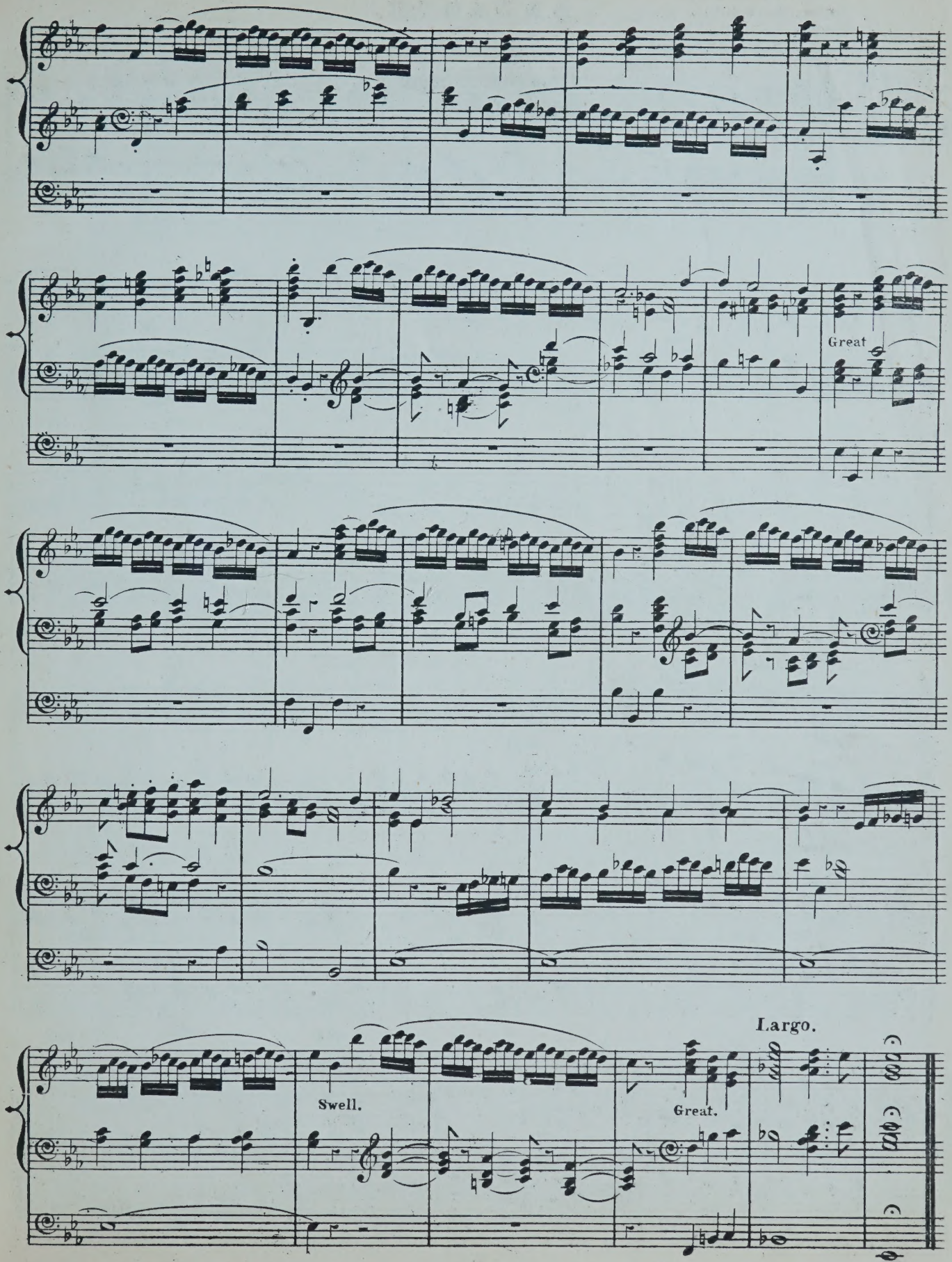
(♩= 63.)



ALLEGRETTO.

Great Organ _ Full without Reeds.
Swell _ Full.



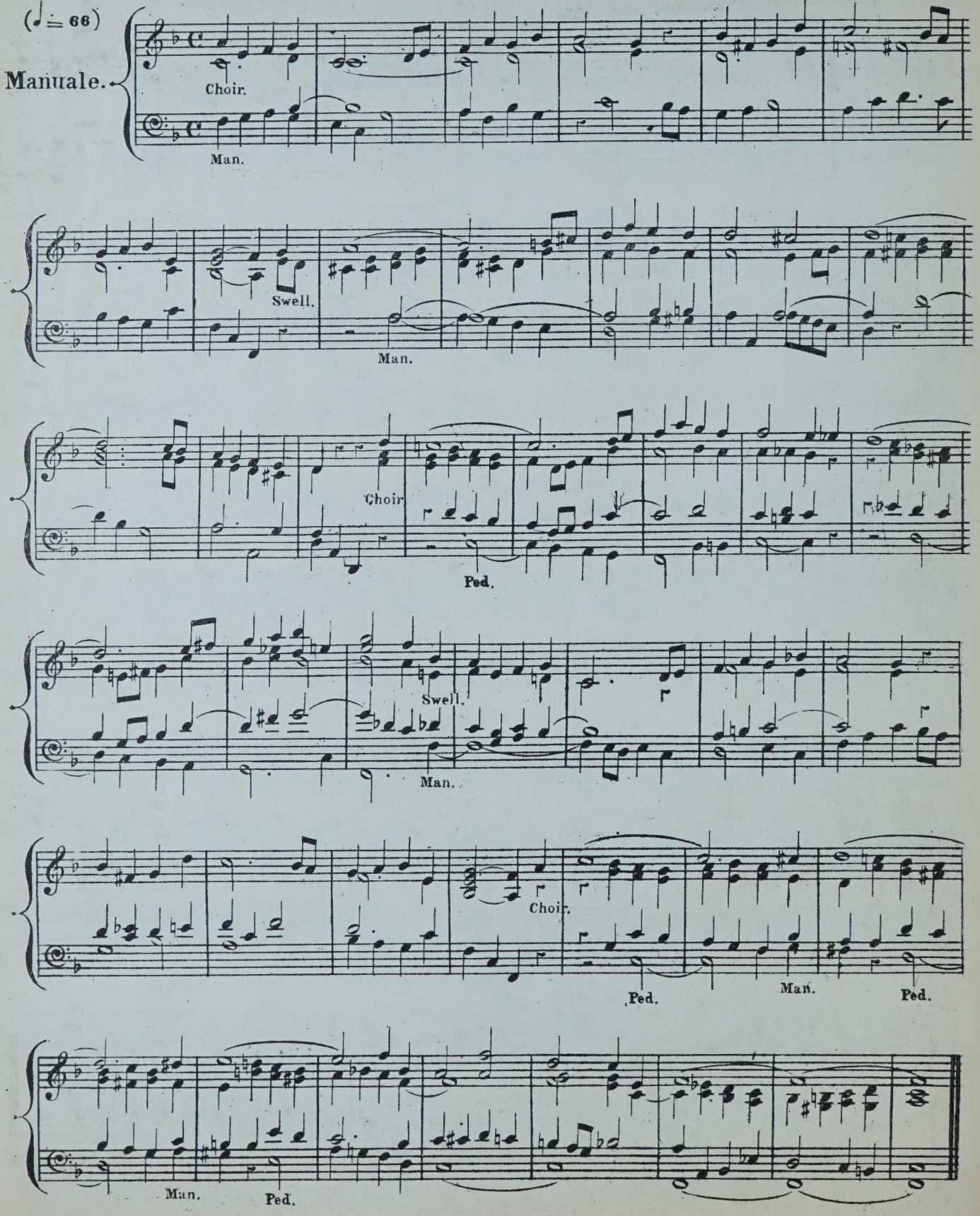

Great
Largo.
Swell.
Great.

Choir _ Dulca & Flute 4 Feet.
Swell _ Open Diapn 8 Feet.
Pedale _ Soft 8 & 16 Feet.

ANDANTE.

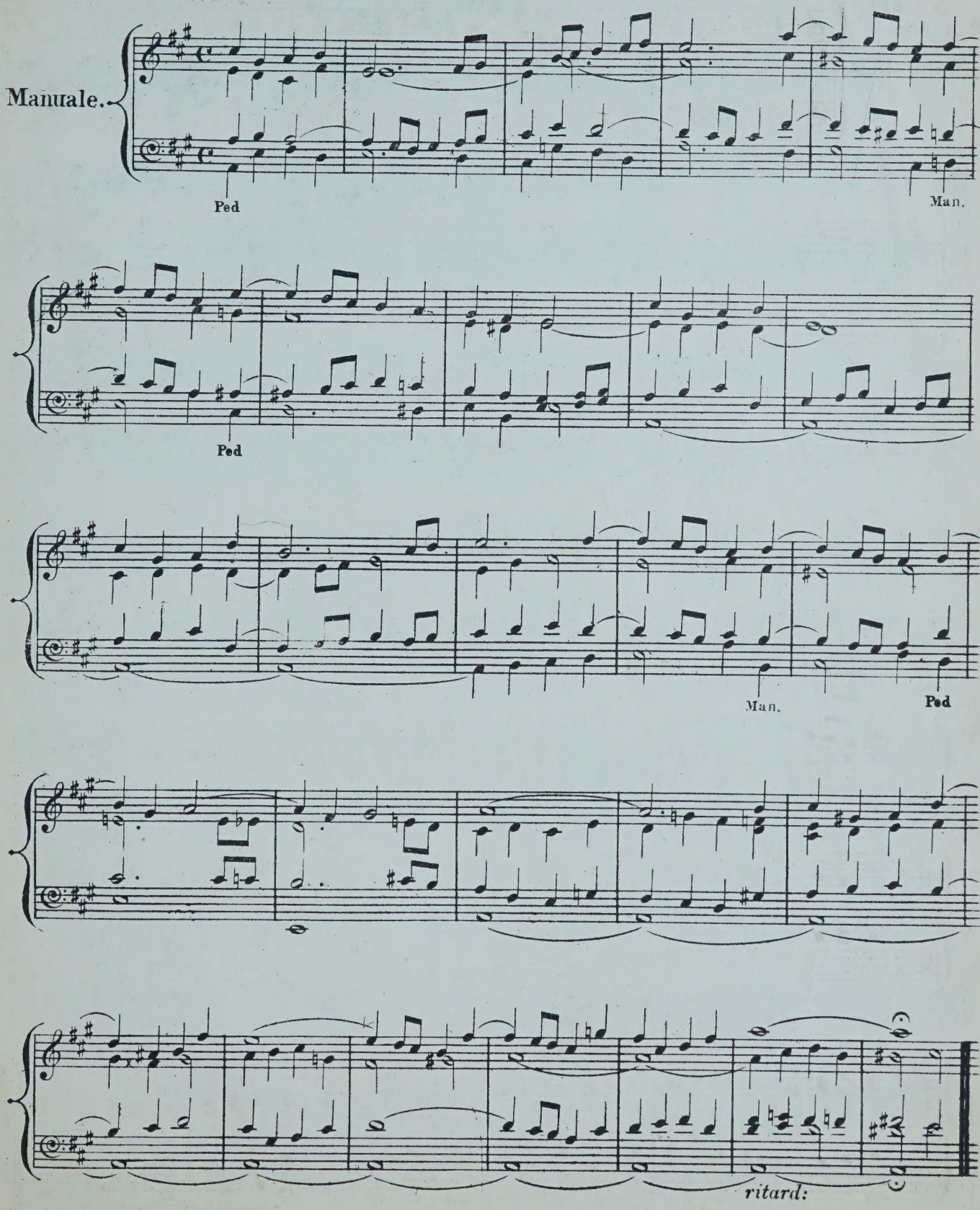
(♩ = 66)

Manuale.



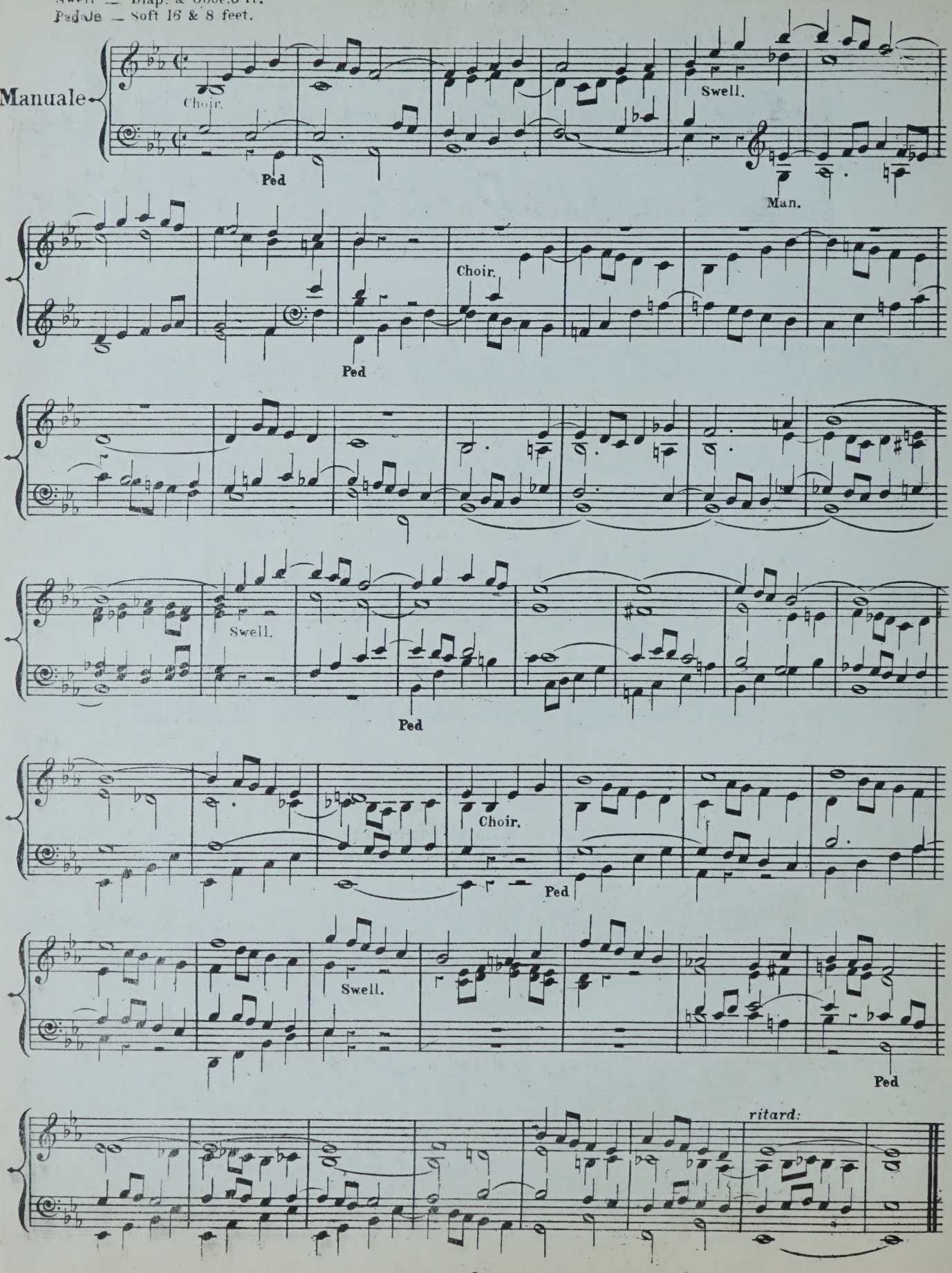
ANDANTE.

Choir — Soft 8 & 4 feet.
Pedale — Soft 16 & 8 feet.



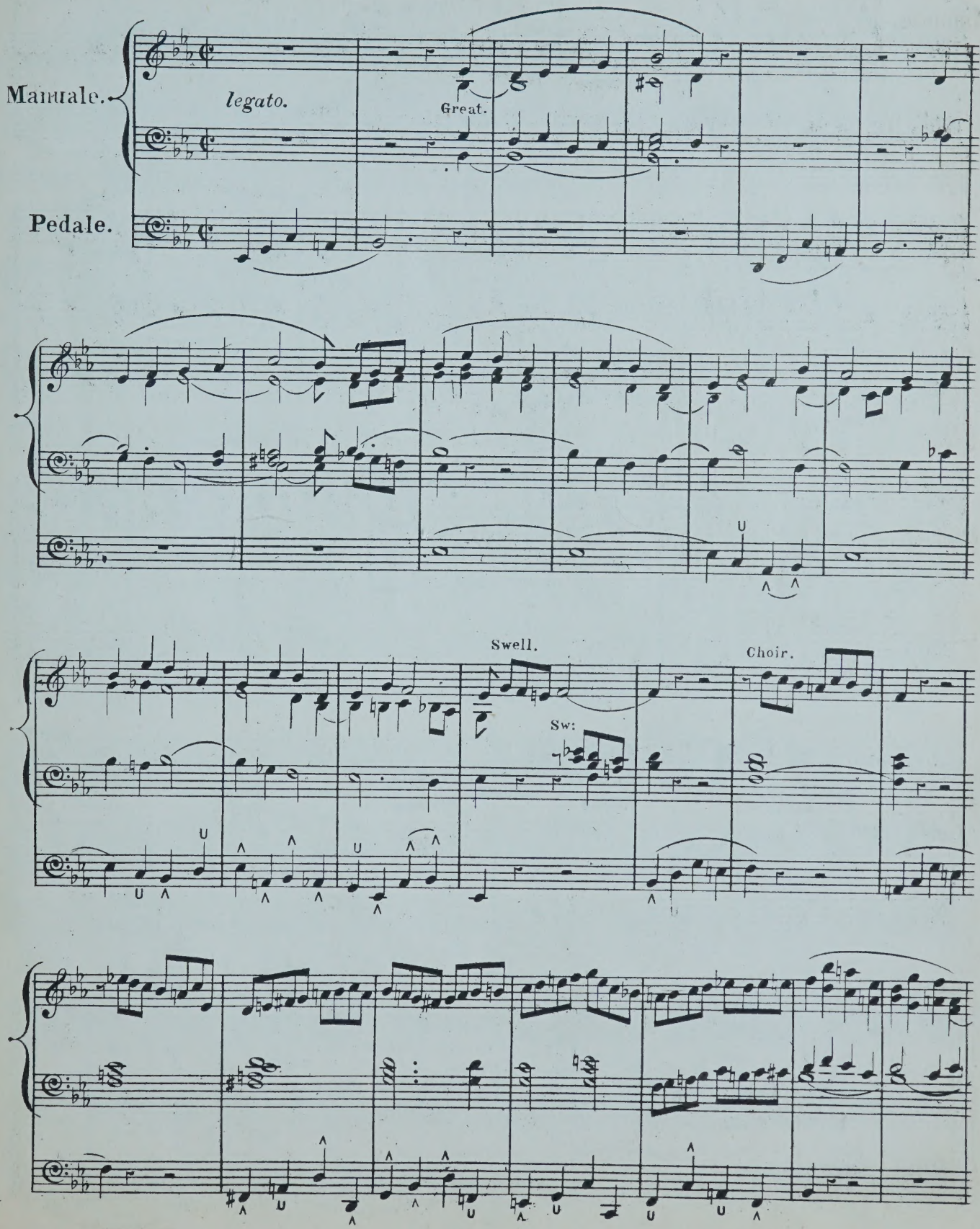
Choir — Diap$ 8 feet & Flute 4 feet.
Swell — Diap$ & Oboe.8 ft:
Pedale — Soft 16 & 8 feet.

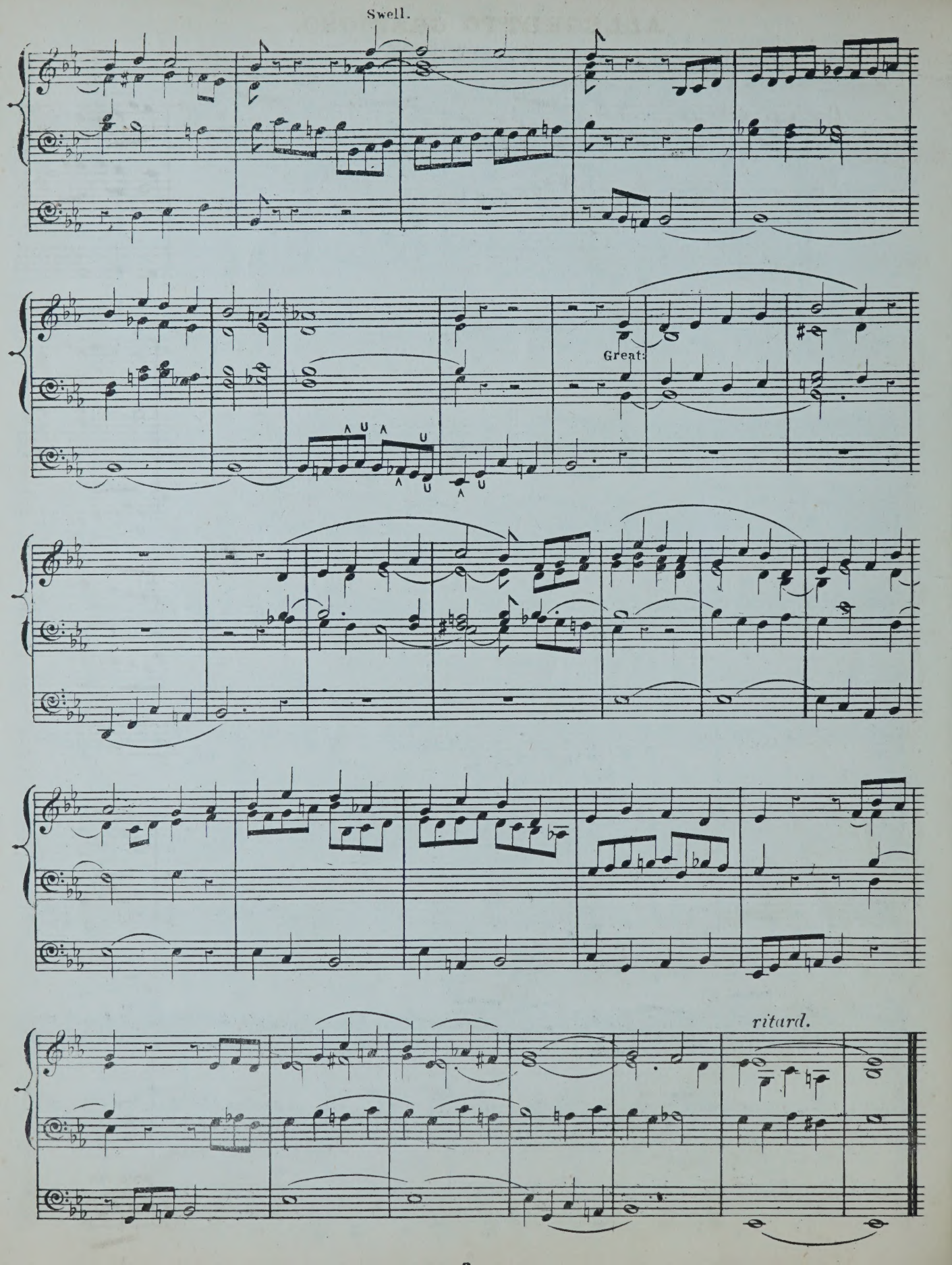
ANDANTE.



Great — Diap^{s} 8 feet.
Swell — Diap^{s} & Oboe 8 ft:
Choir — Dulc^{a} & Flute 4 ft:
Pedale — 16 & 8 ft:

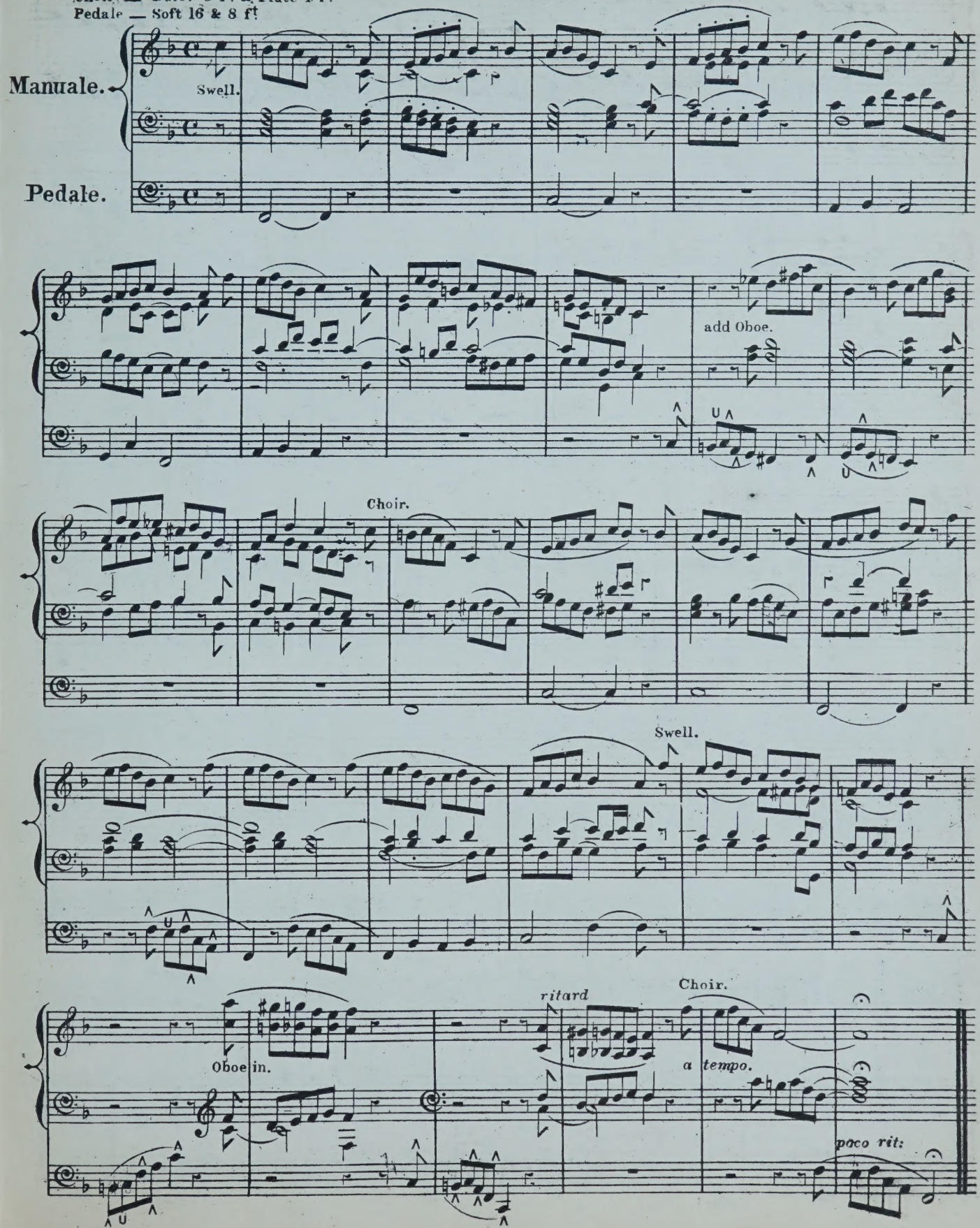
PRELUDE.




Swell.
Great.
ritard.

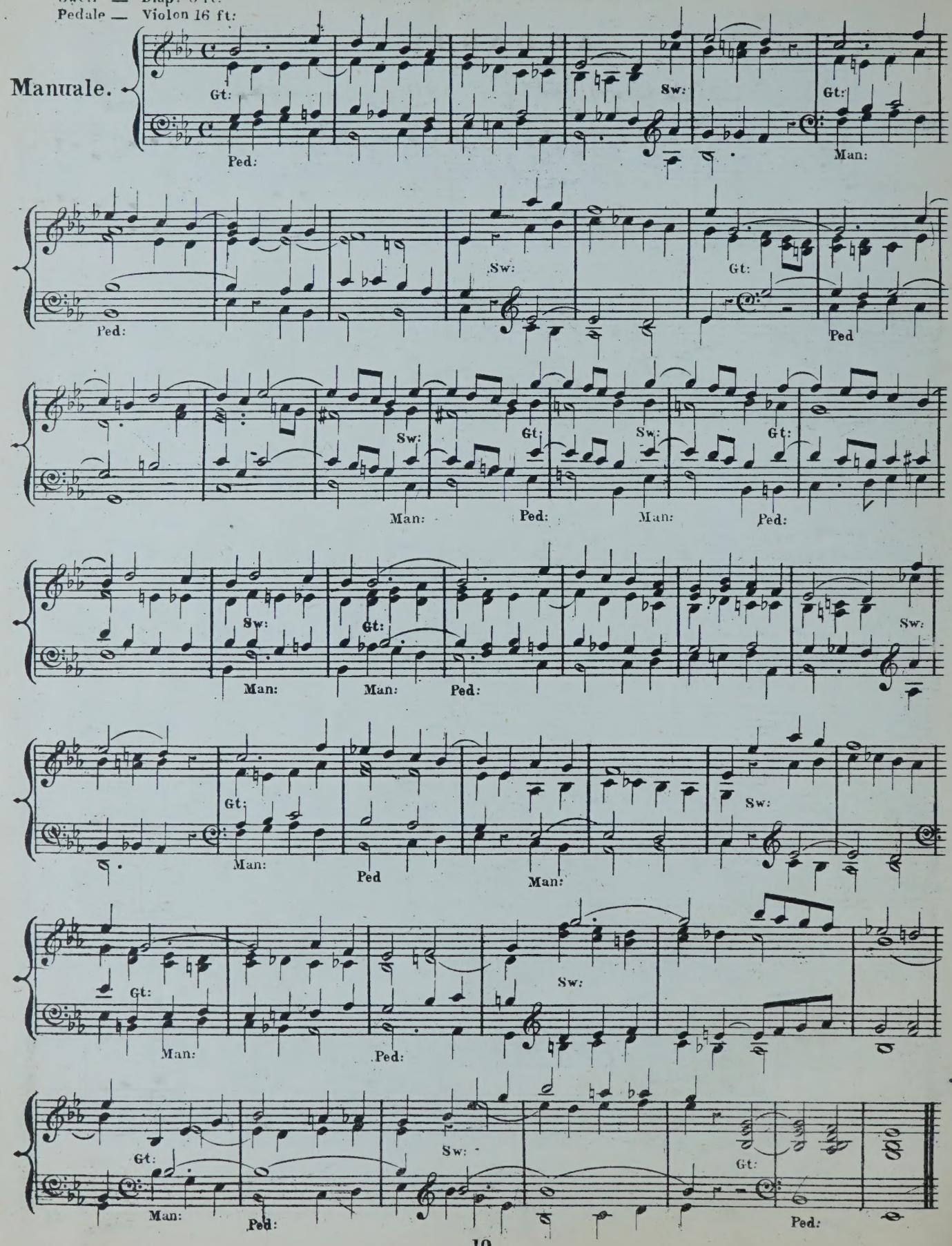
ALLEGRETTO GRAZIOSO.

Swell — Diap^{n} 8 & 4 ft
Choir — Dulc^{a} 8 ft & Flute 4 ft
Pedale — Soft 16 & 8 ft

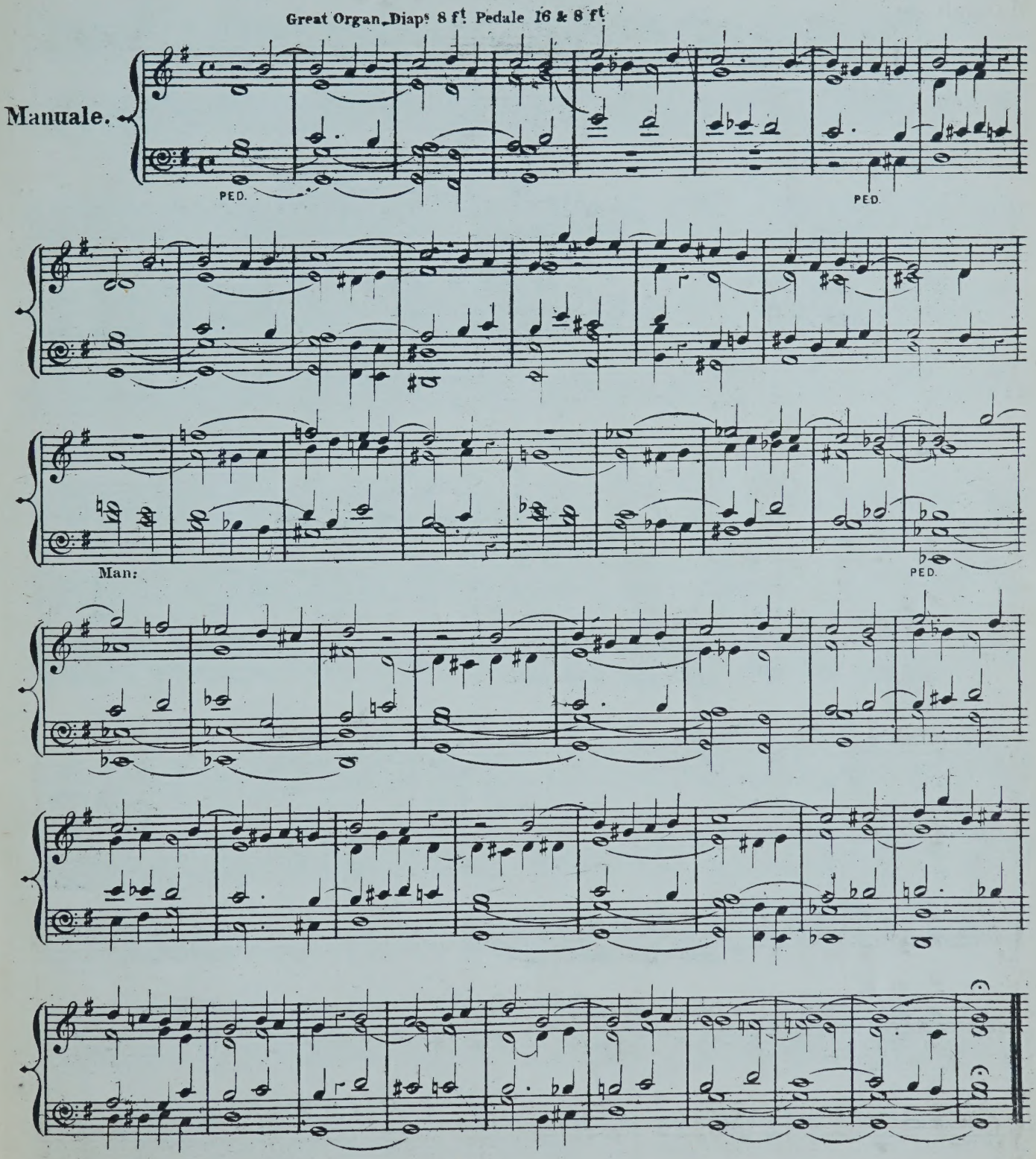


Great — Diap$ 8 ft:
Swell — Diap$ 8 ft:
Pedale — Violon 16 ft:

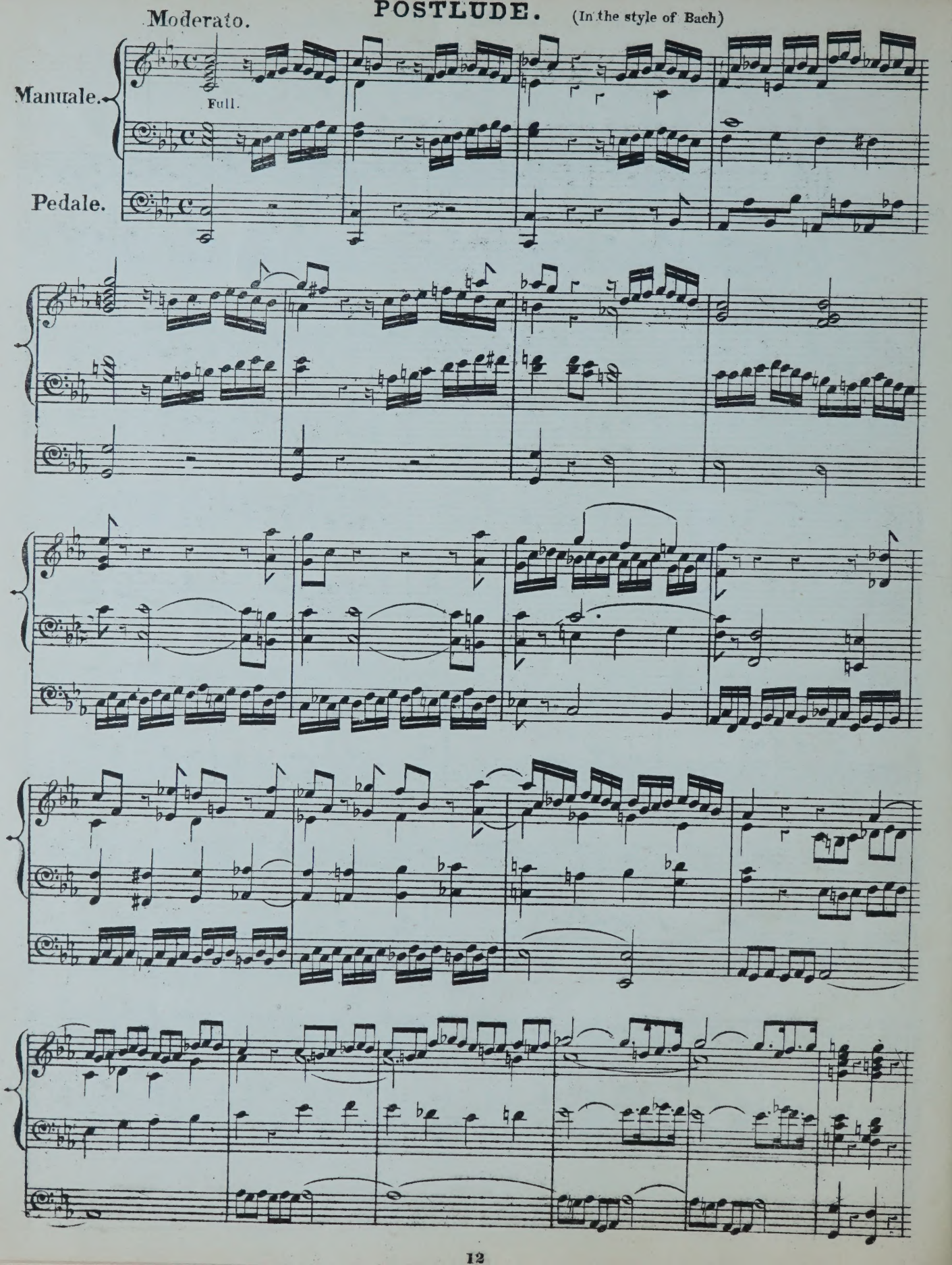
ANDANTE MODERATO.

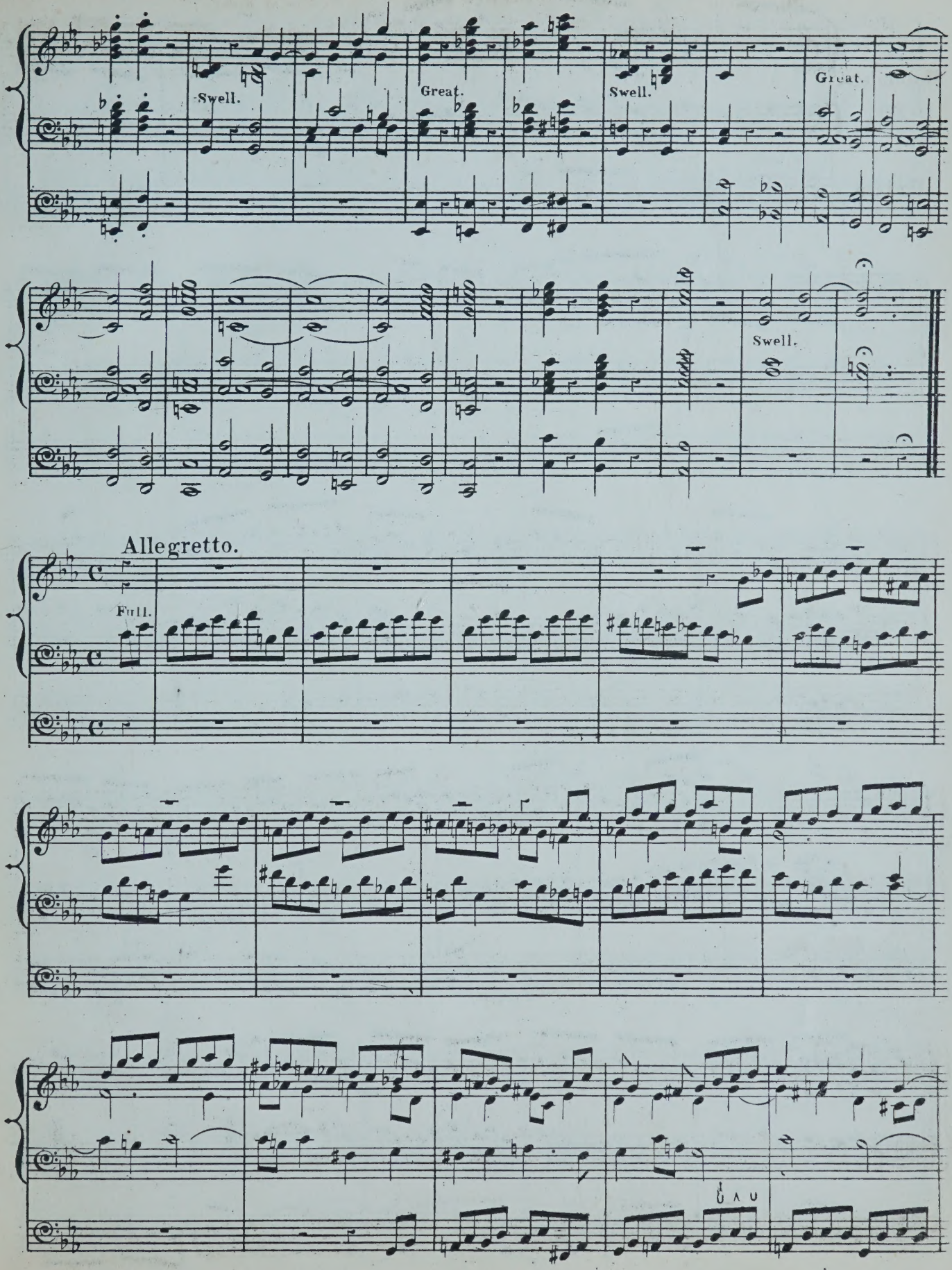


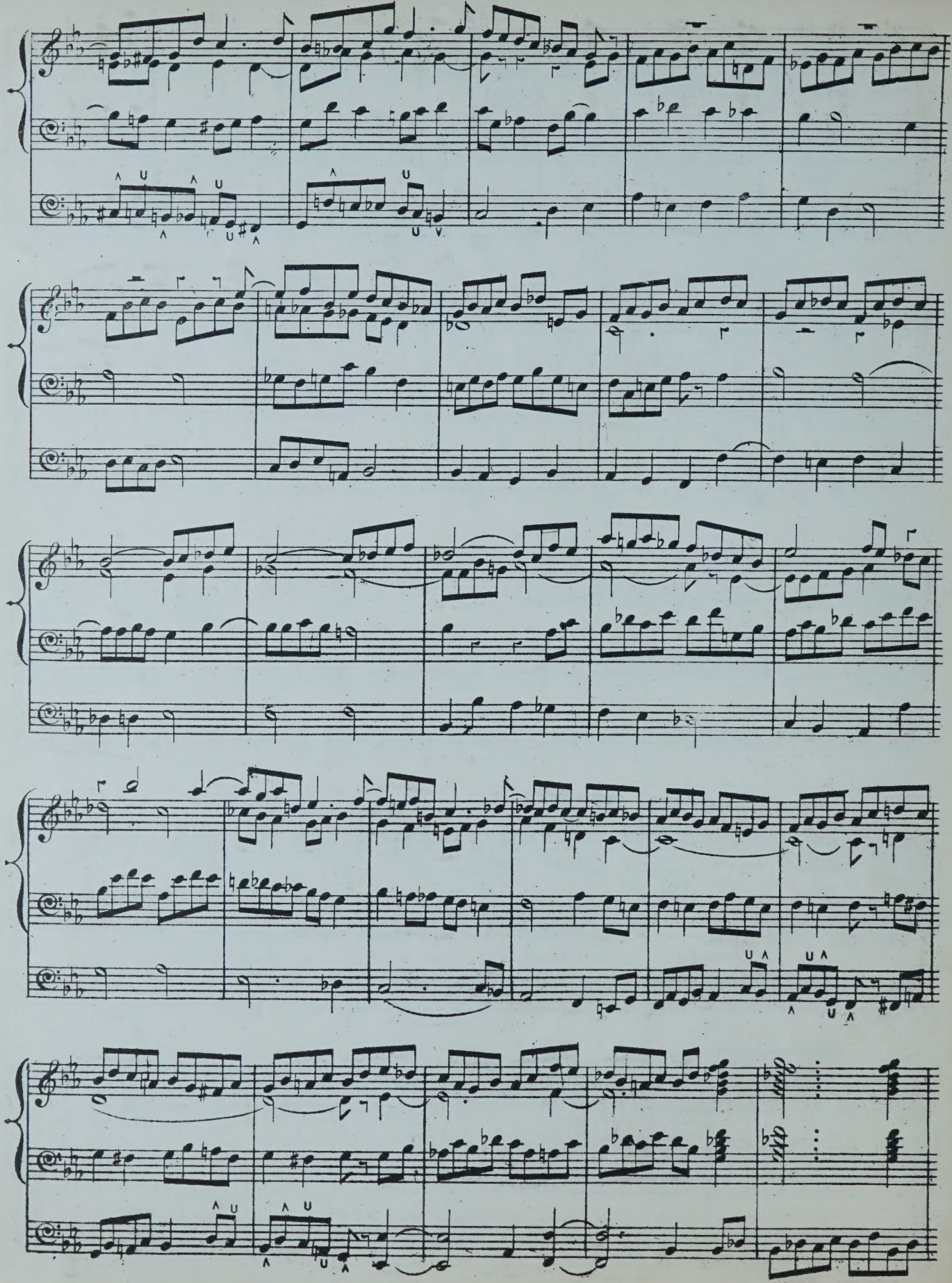
ANDANTE.

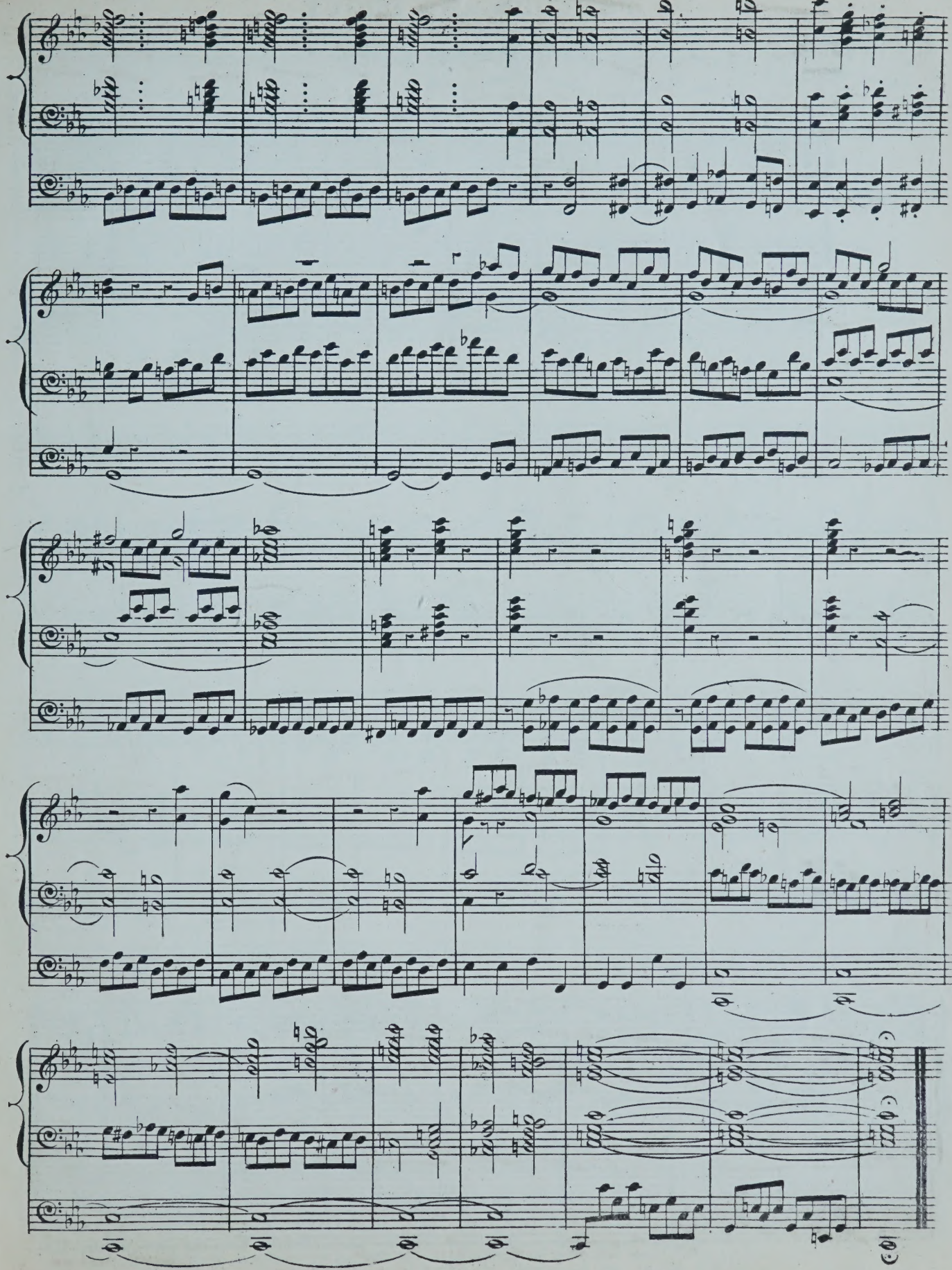


POSTLUDE. (In the style of Bach)



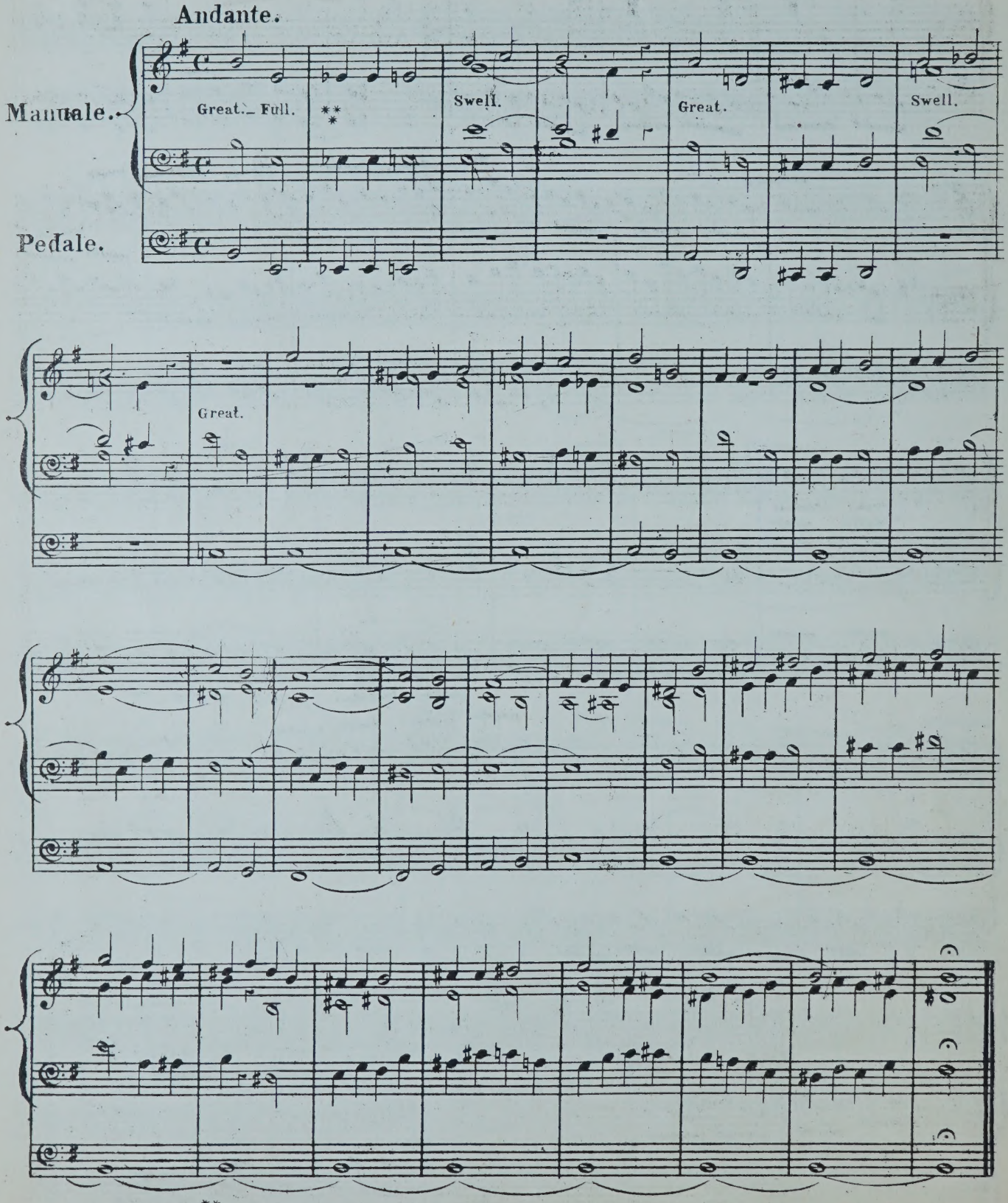

Swell.
Great.
Swell.
Great.
Swell.
Allegretto.
Full.



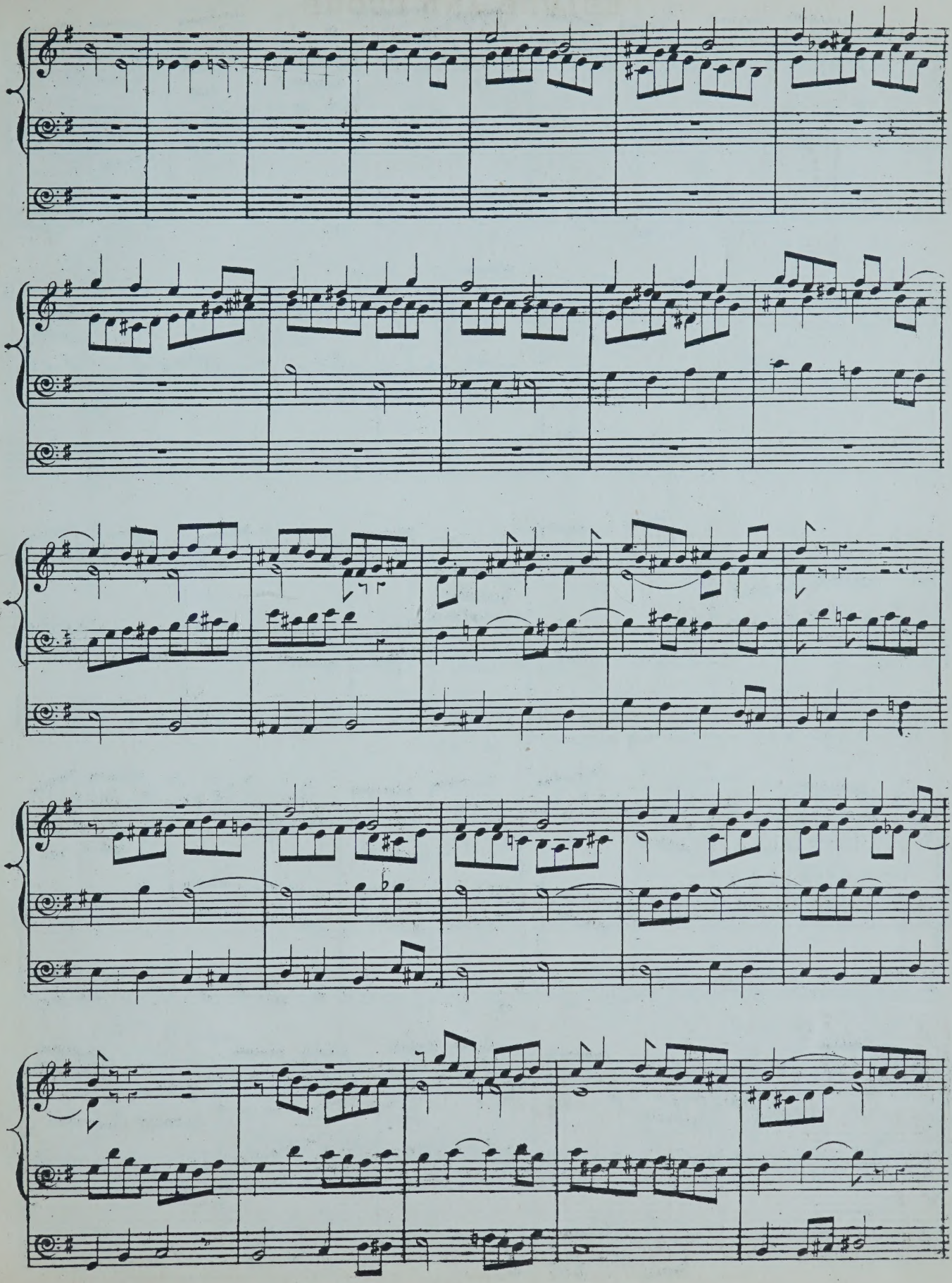


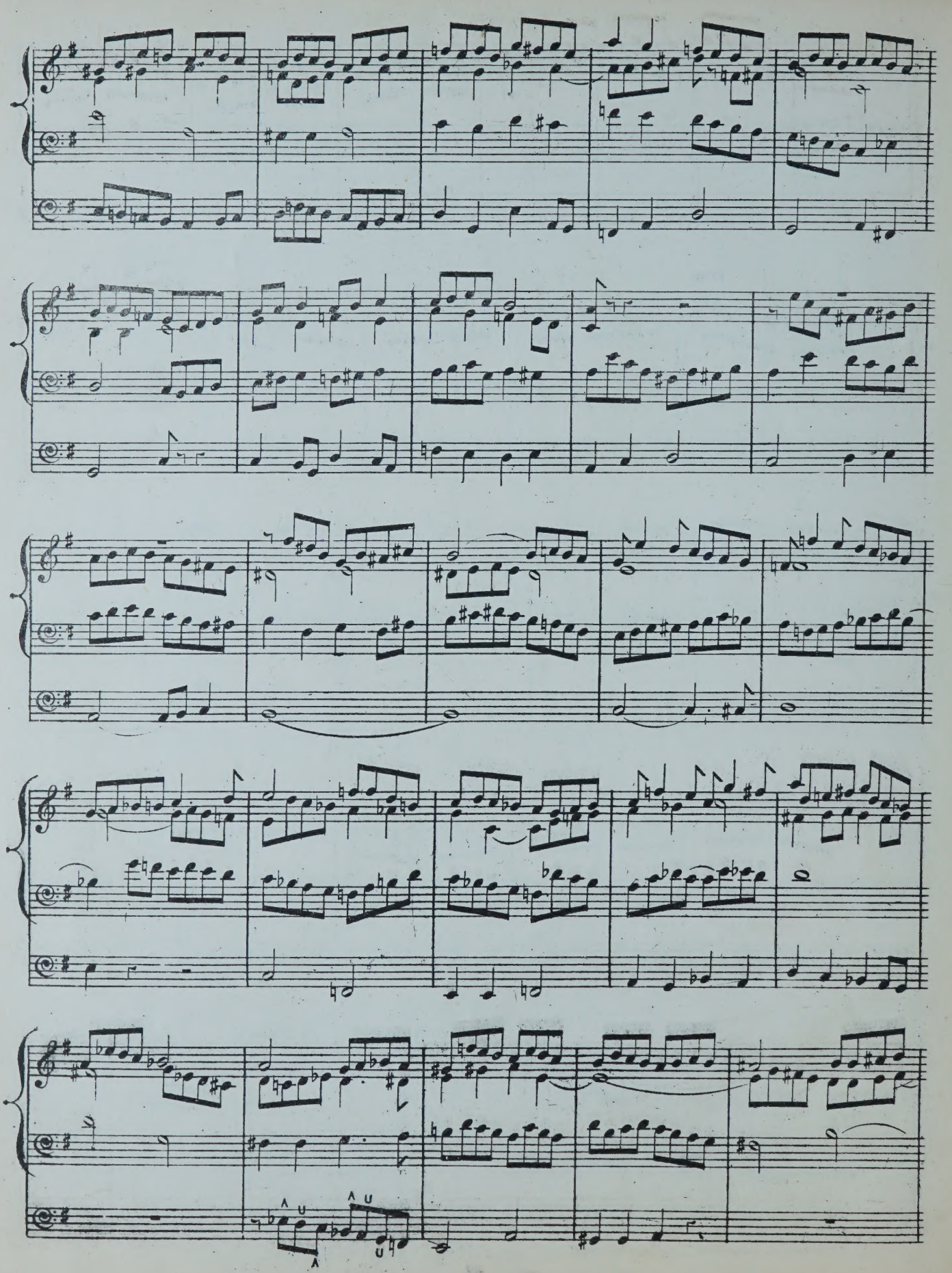
PRELUDE AND FUGUE

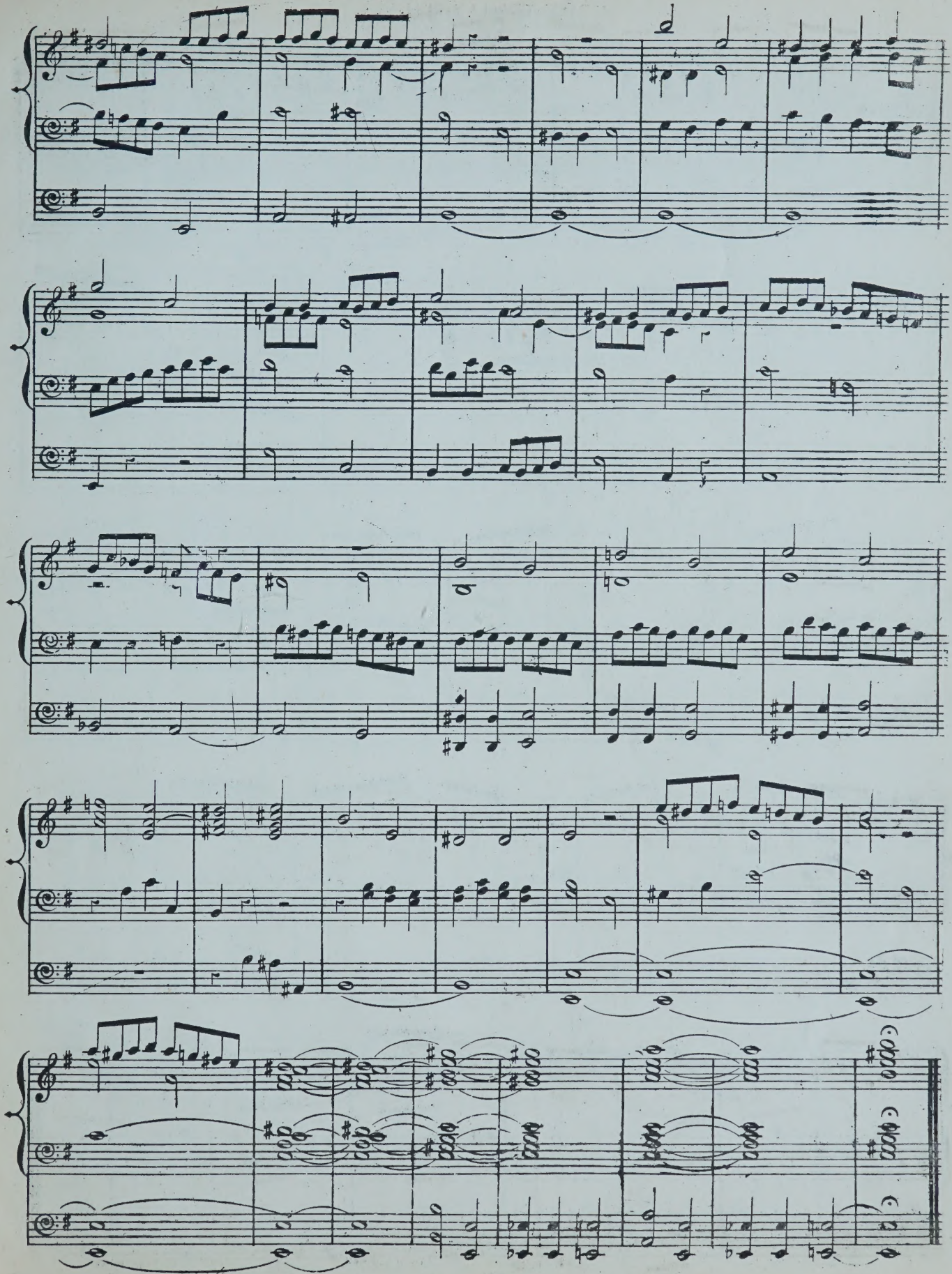
ON THE NAME "HESSE."



** In the original Copy, the Composer apologises for the substitution of E♭ in this place, for D♯, the letters of his name requiring the former note. It may not be unnecessary to state that the Germans call B♮ H; E♭ Es; and E♮ E. *(Ed.)*

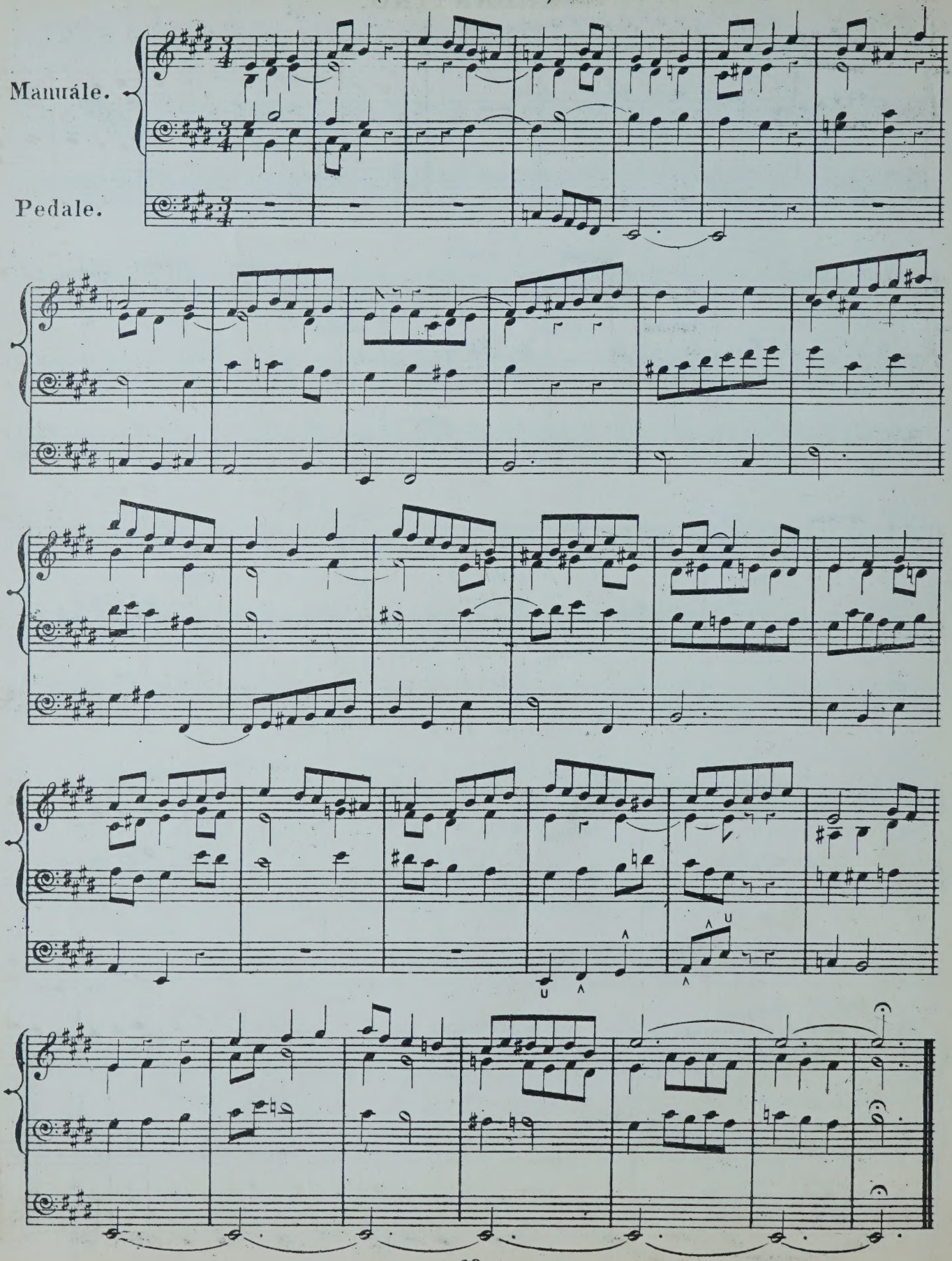






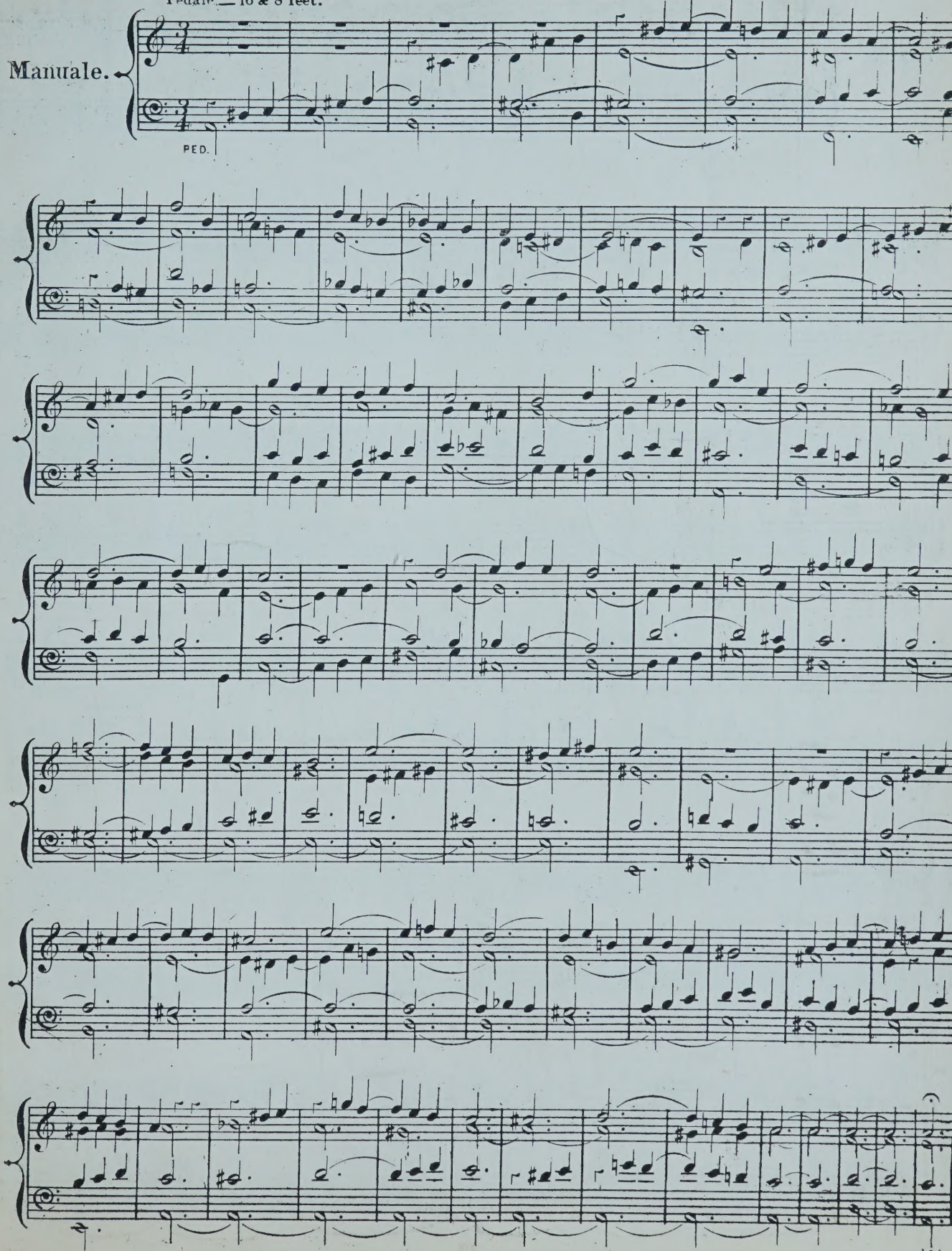
ANDANTE.

(FOR THE SOFT STOPS.)



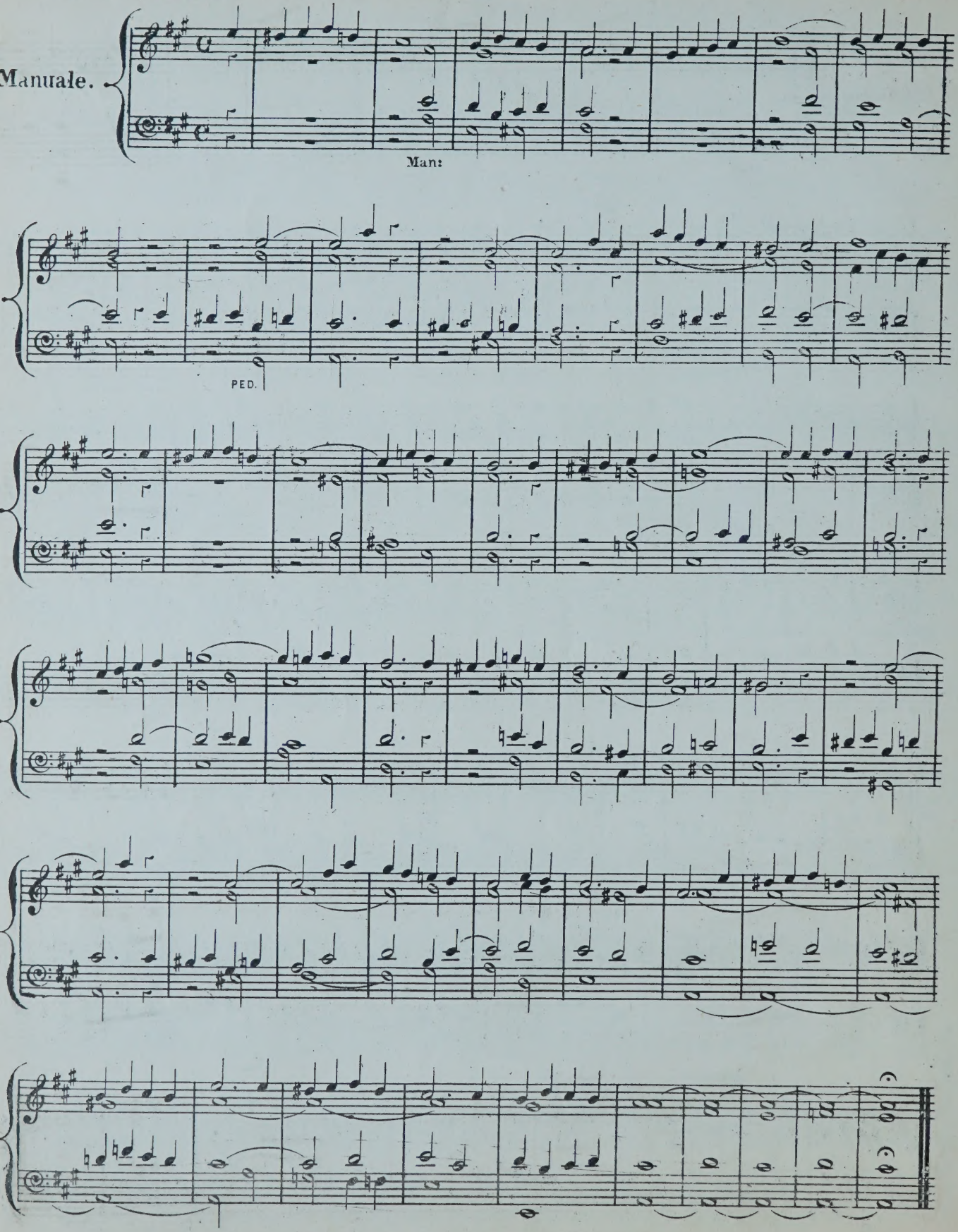
ANDANTINO.

Great — Diap^{s} 8 feet.
Pedale — 16 & 8 feet.



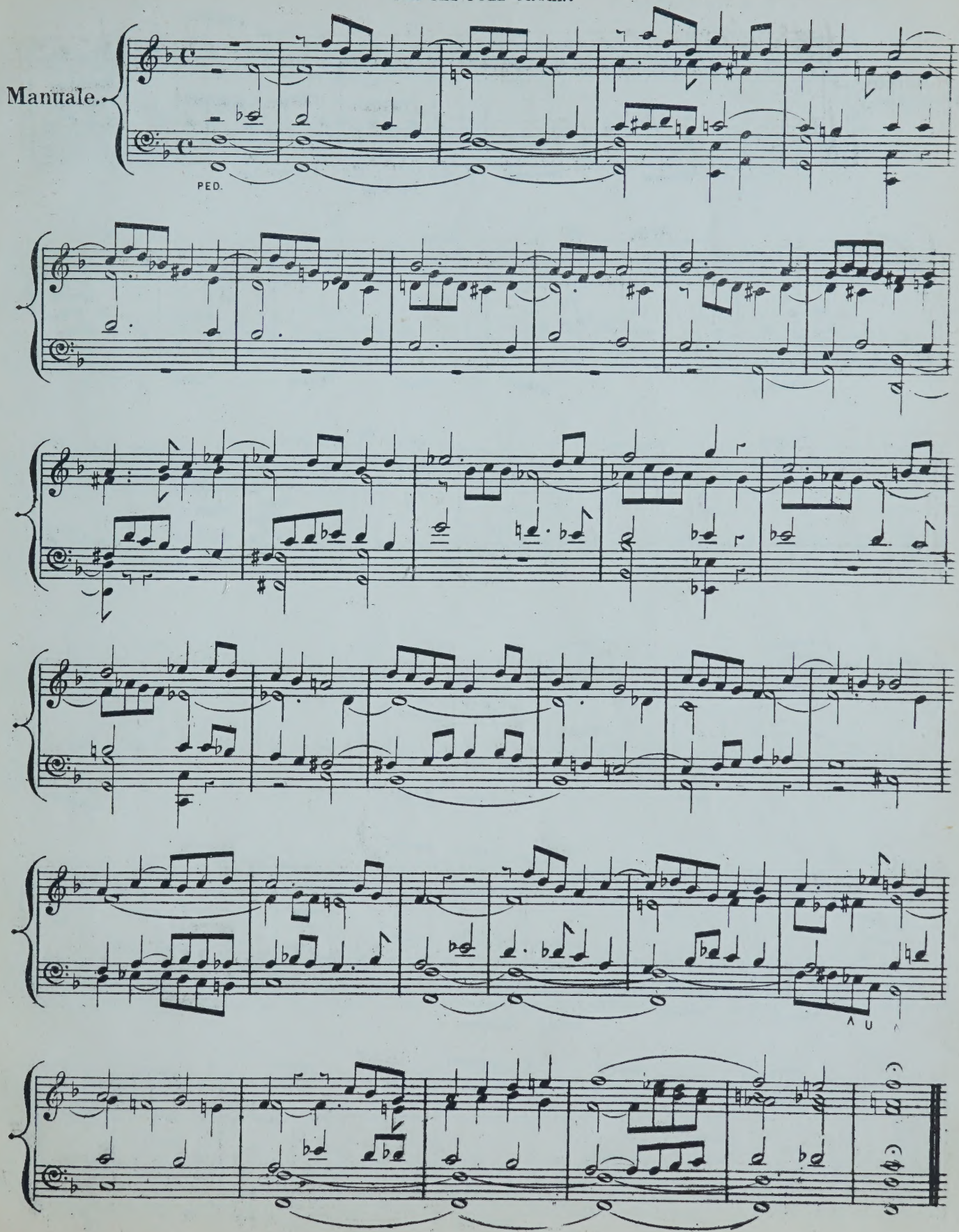
Manuale—2 Soft 8 ft. Stops.
Pedale — 16 & 8 feet.

ALLEGRETTO CON MOTO.



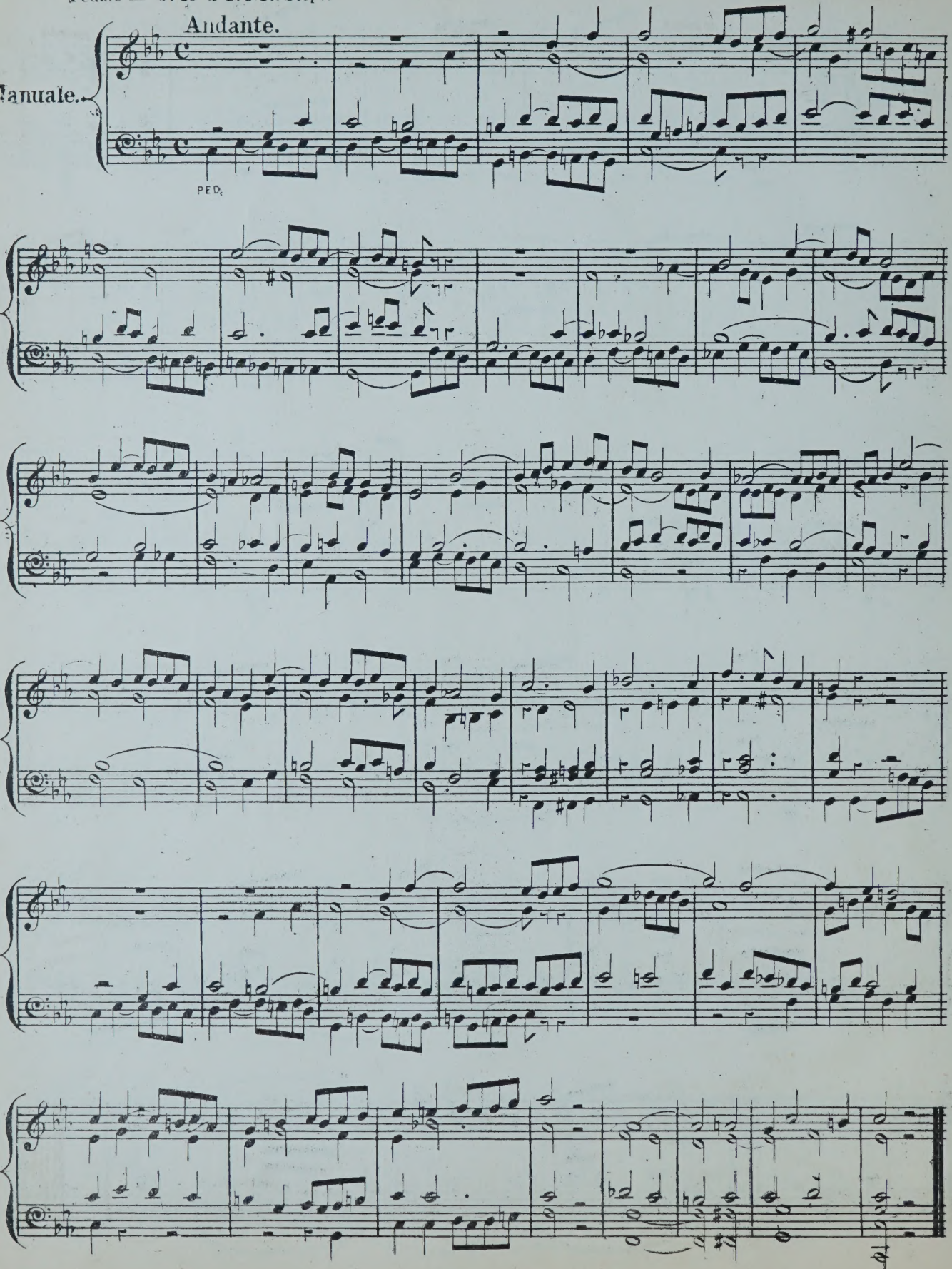
ANDANTE

FOR THE FULL ORGAN.



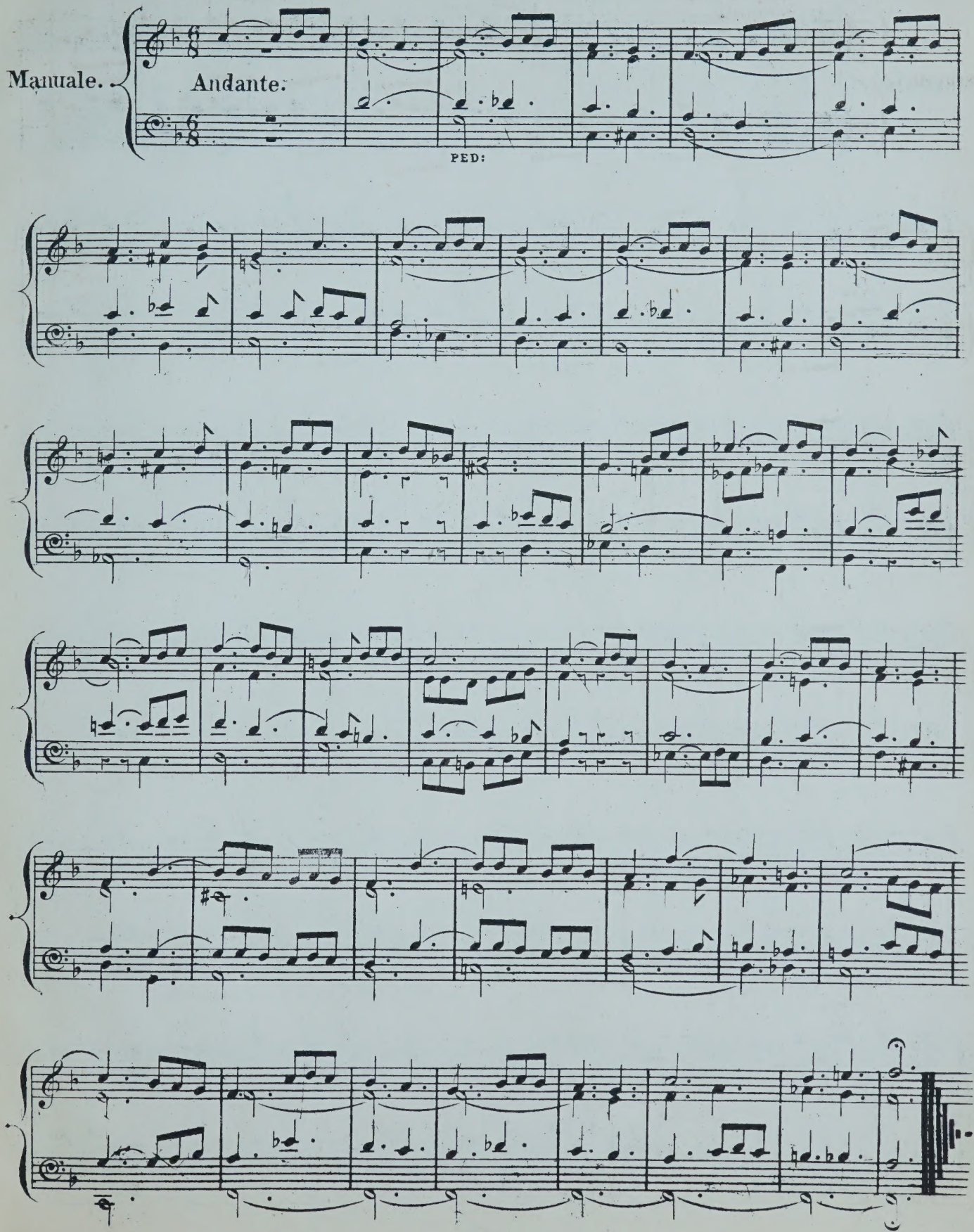
Manuale — 3. 8 feet Stops.
Pedale — 2. 16 & 1. 8 ft: Stops.

PRELUDE.



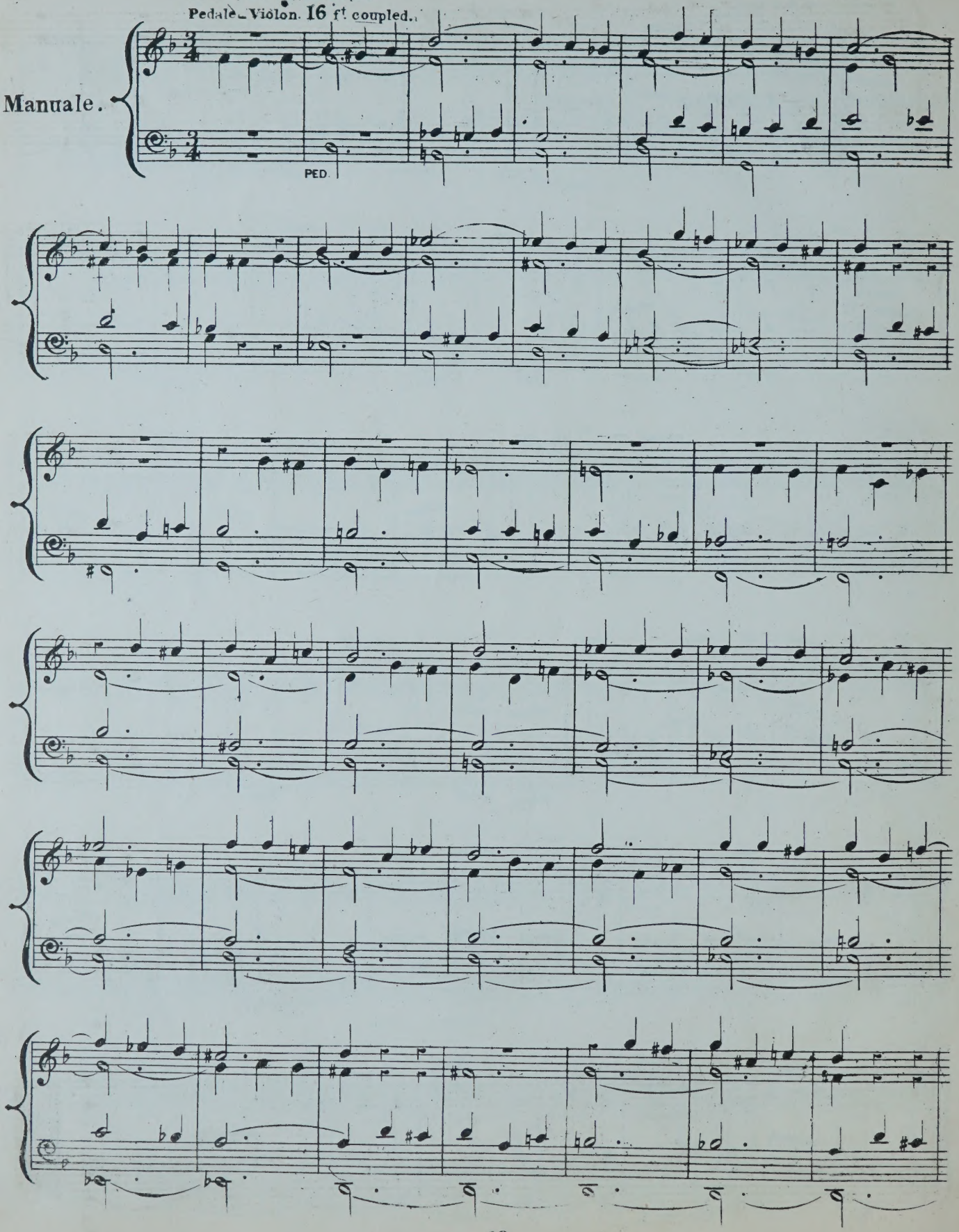
Choir — Stop Dn & Dulca 8 feet.
Pedale — 16 & 8 feet.

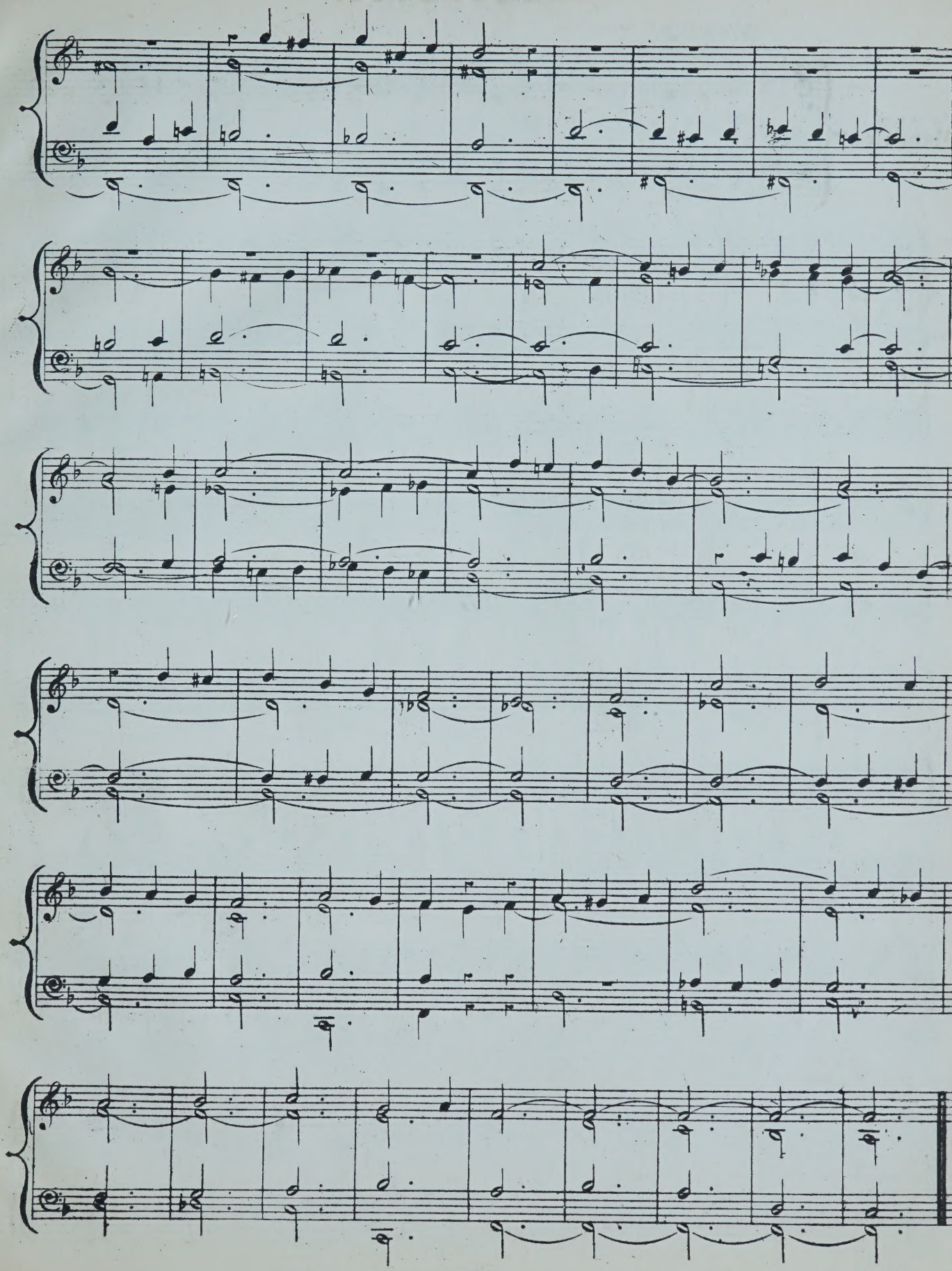
PRELUDE.



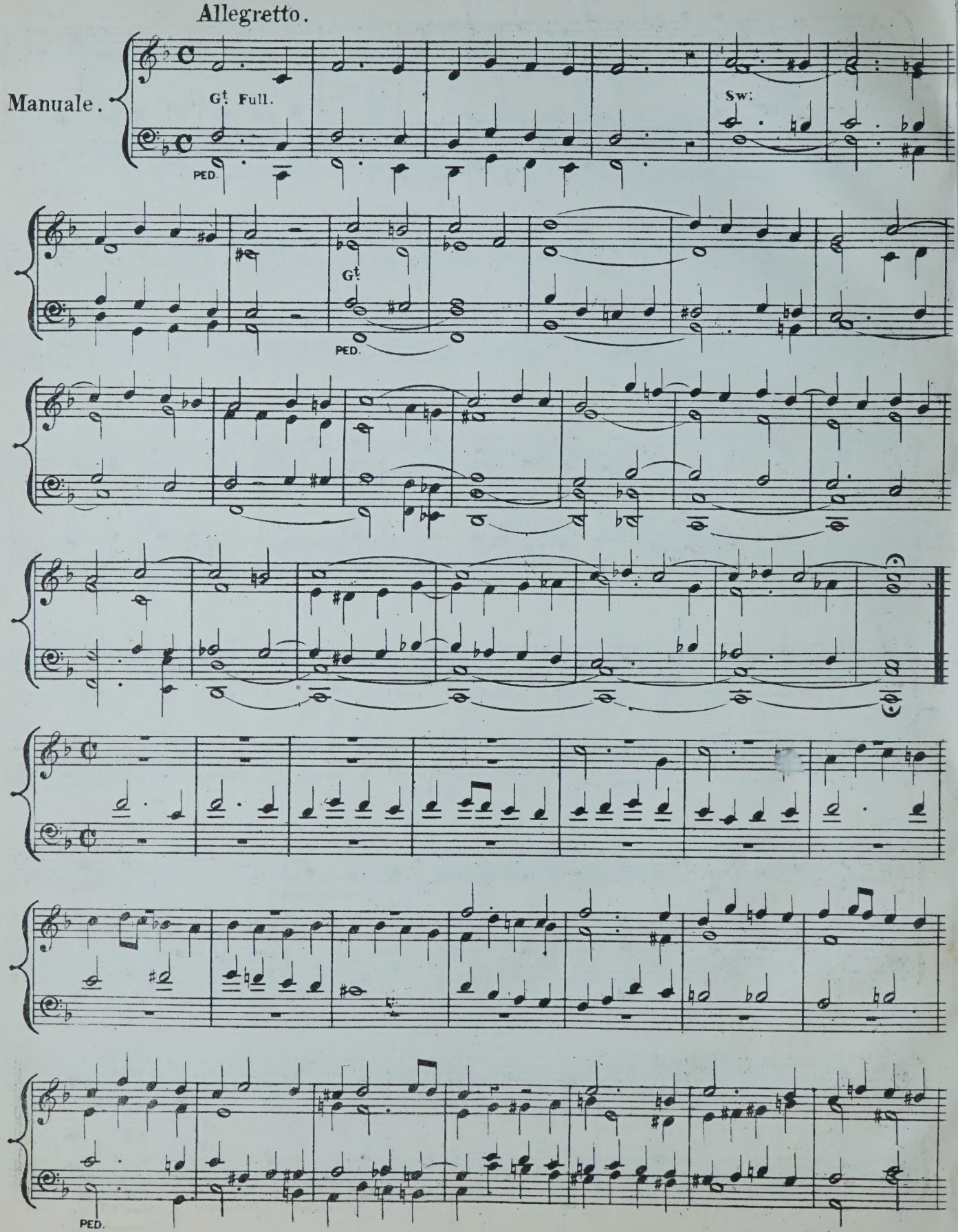
ALLEGRETTO.

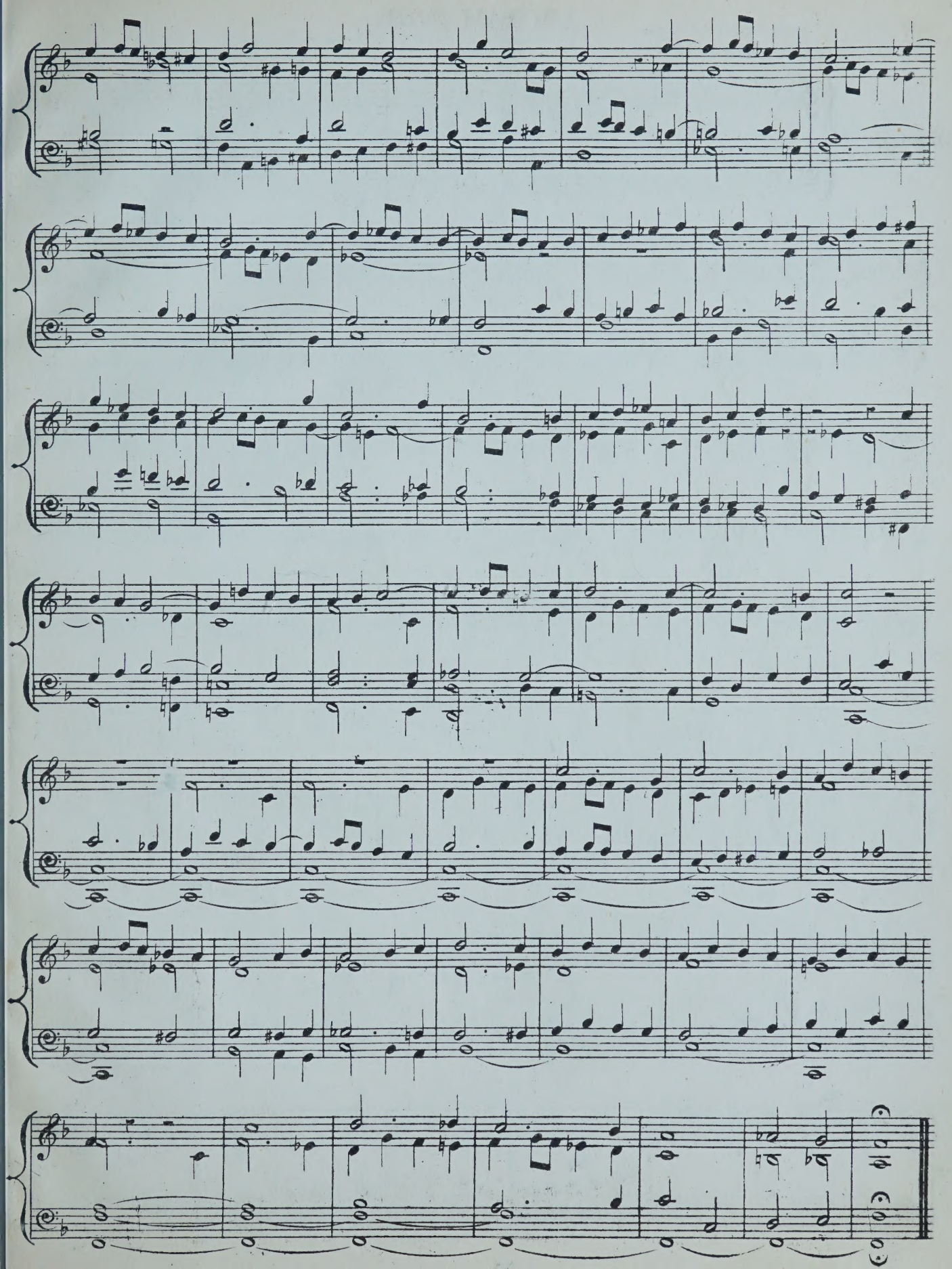
Choir – Soft 8 ft Stops.
Pedale – Violon. 16 ft coupled.





POSTLUDE.





ANDANTINO.

Choir_ Soft 8 ft Stops.
Pedale_ Bourdon 16 ft Coupd

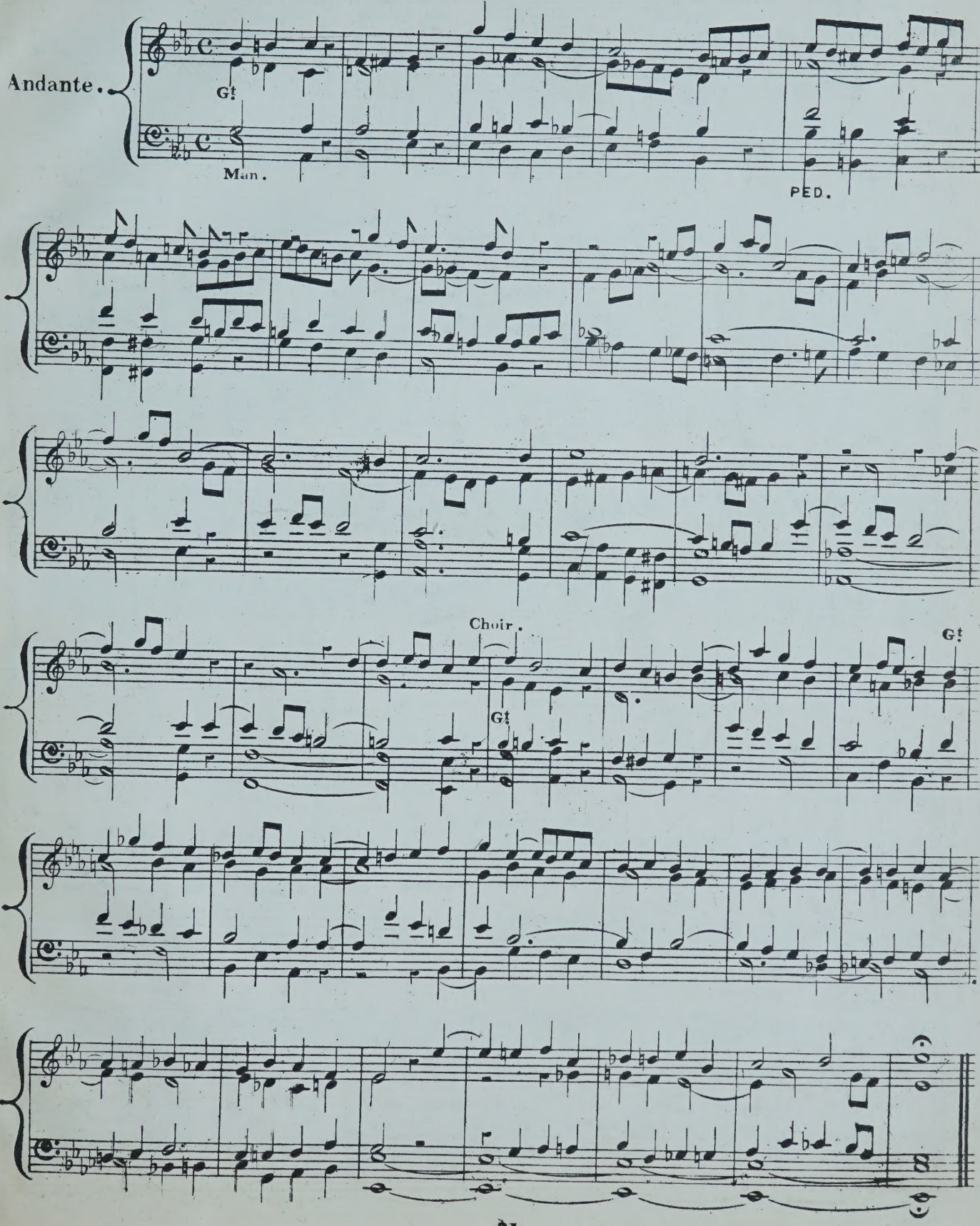
Manuale.

Man.

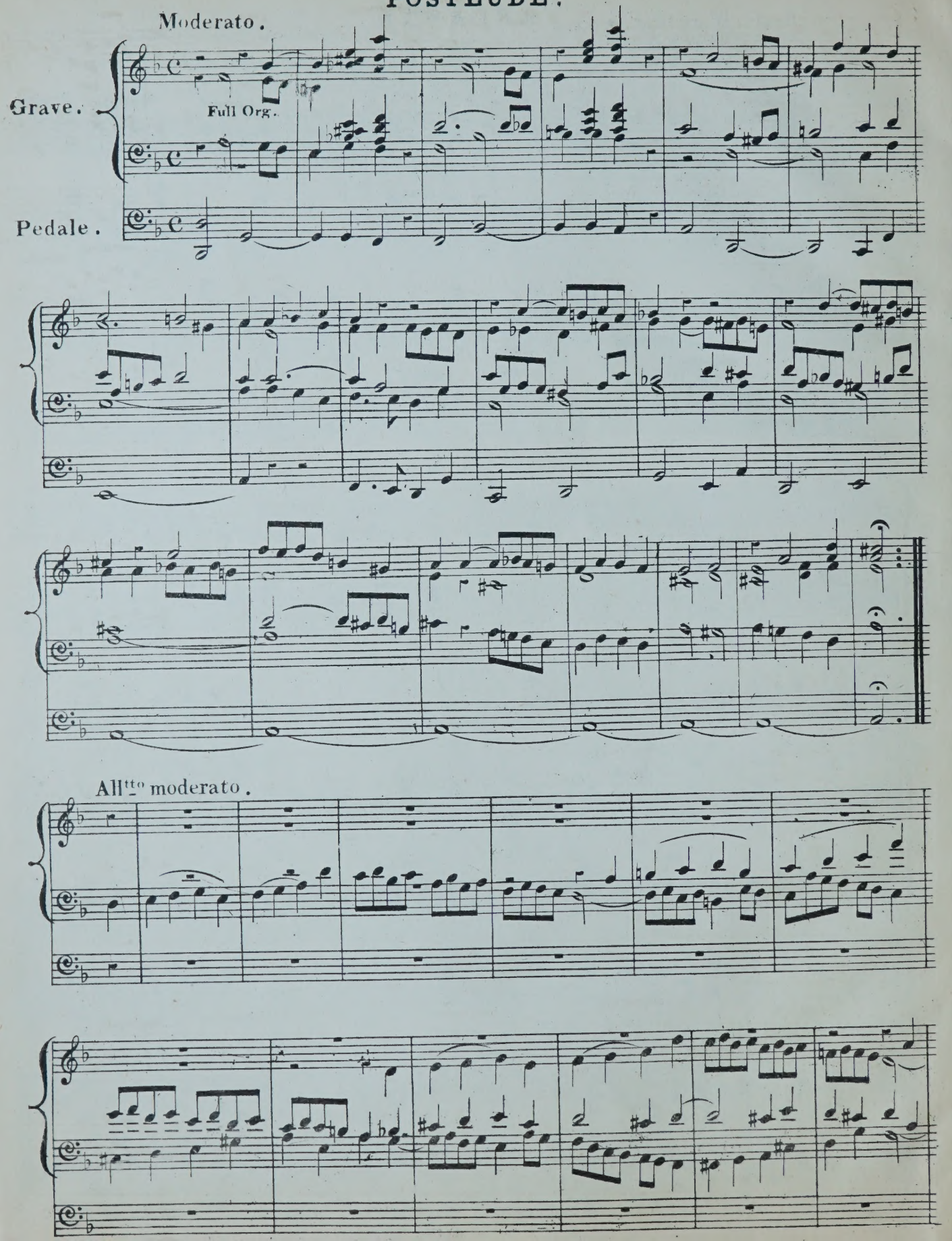
PED.

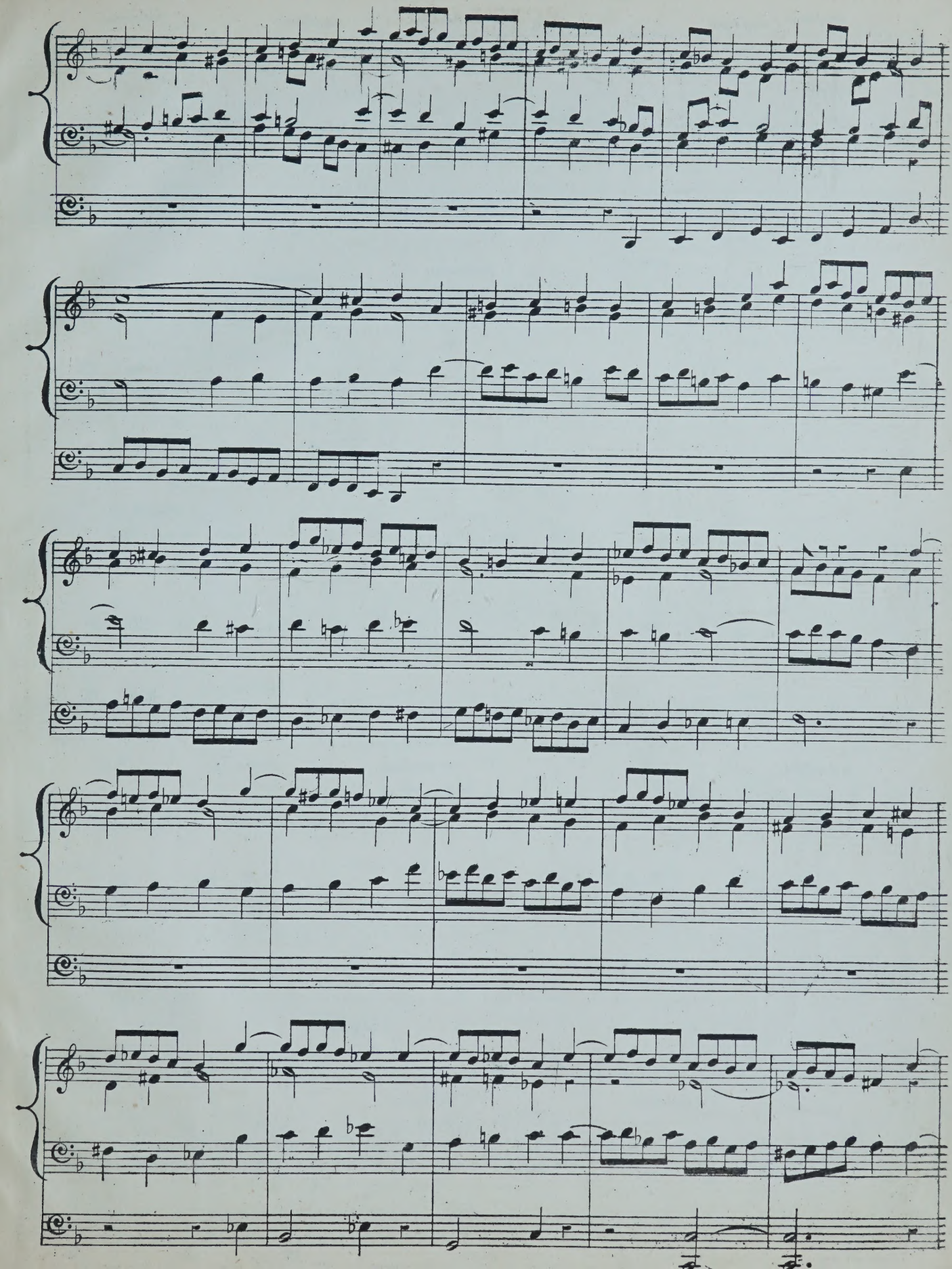
Great — Diaps 16. 8. & 4 ft.
Choir — Diaps 8 ft.
Pedale — 16. & 8 ft.

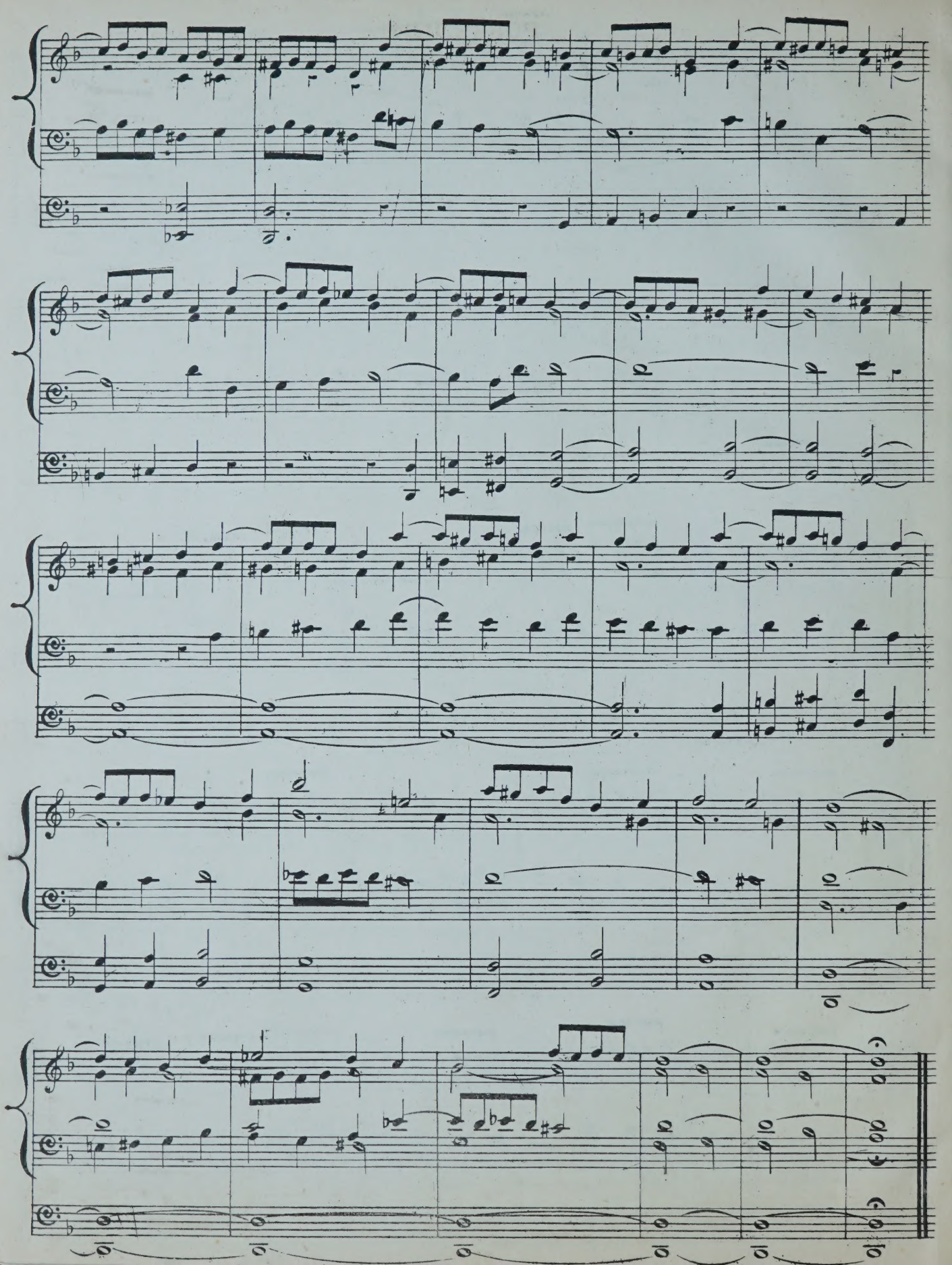
ANDANTE.



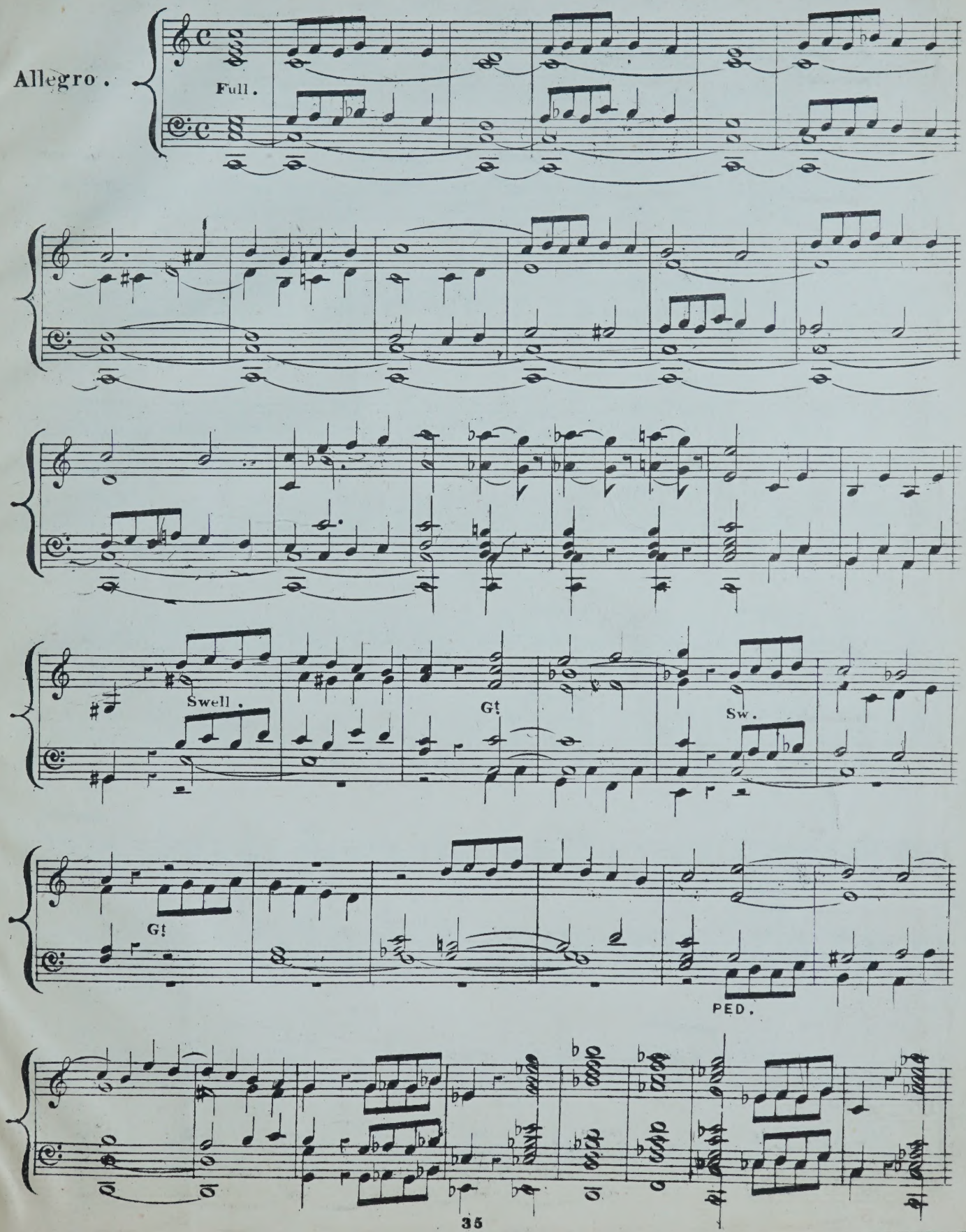
POSTLUDE.

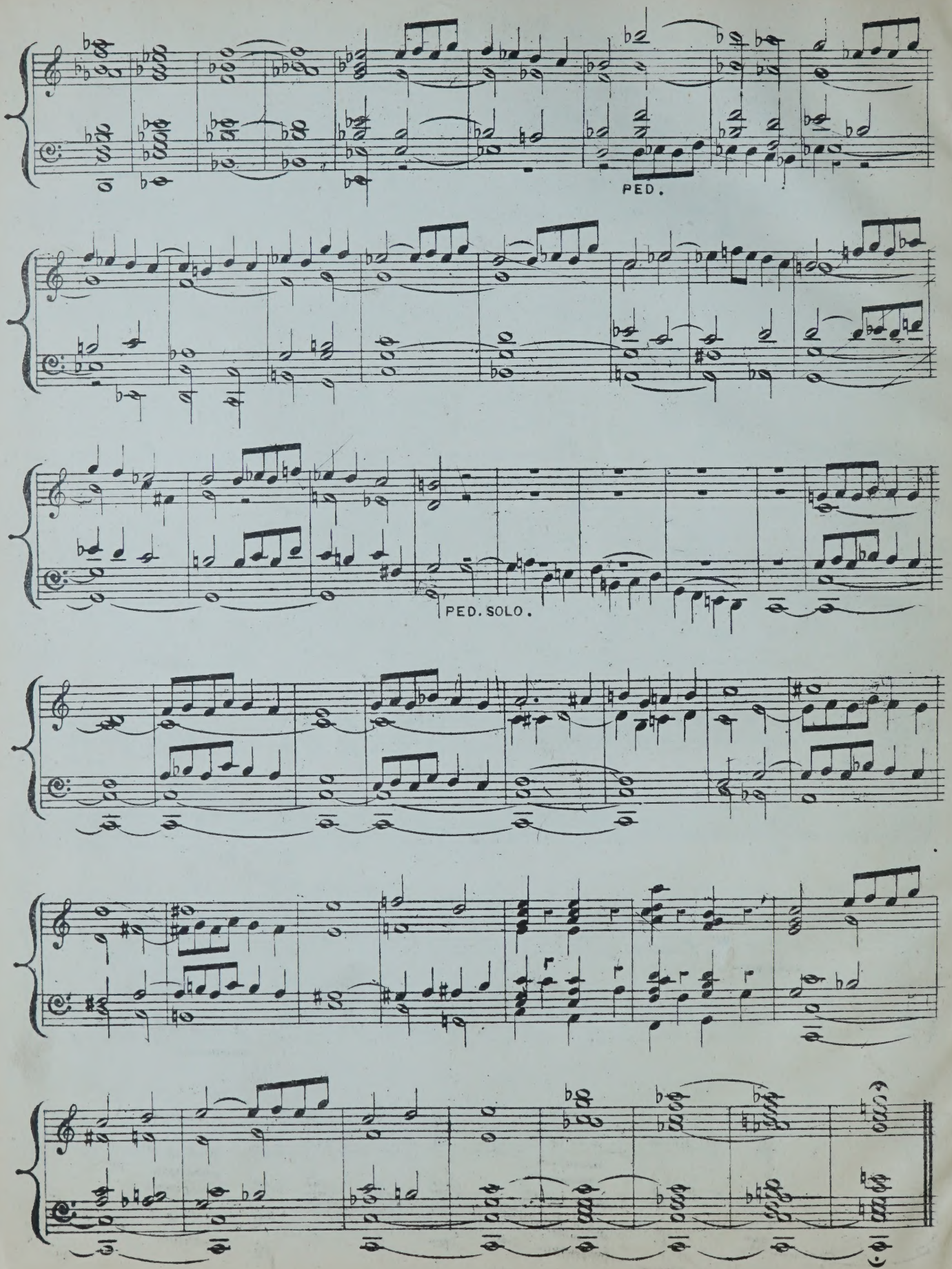






POSTLUDE.




PED.
PED. SOLO.